

I WRITE SONGS FOR THE STARS by TEENAGER Carole King



25c

AUGUST

# HIT' PARADER

A Charlton Publication



THE  
GROWING PAINS  
OF  
**ANNETTE**

Behind The Mask  
Of

**BOBBY  
RYDELL**

LATEST  
SONG  
HITS

I CAN'T STOP LOVING YOU  
SECOND HAND LOVE  
PLAYBOY ★ LIBERTY VALANCE  
FOLLOW THAT DREAM  
LOVERS WHO WANDER  
HIT RECORD ★ ANY DAY NOW  
WHEN I GET THRU WITH YOU  
BORN TO LOSE  
THAT'S OLD FASHIONED  
PALISADES PARK  
SHARING YOU

HIGHWAY TO  
SUCCESS



GEORGE  
MAHARIS

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**BUILD THEM UP - in Minutes - INTO LONG, BEAUTIFUL NAILS**

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- 3. When brushed on to your finger it hardens into a beautiful nail that is stronger than your own!
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# HIT PARADER

AUG. 1962



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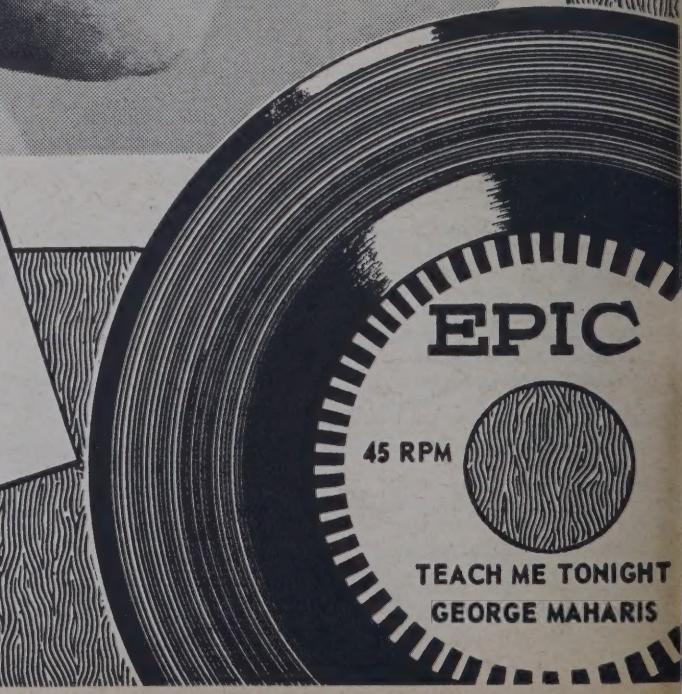
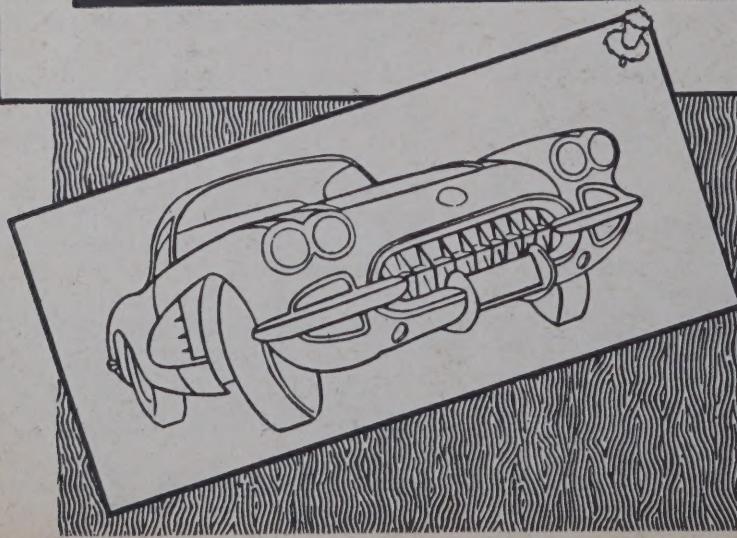
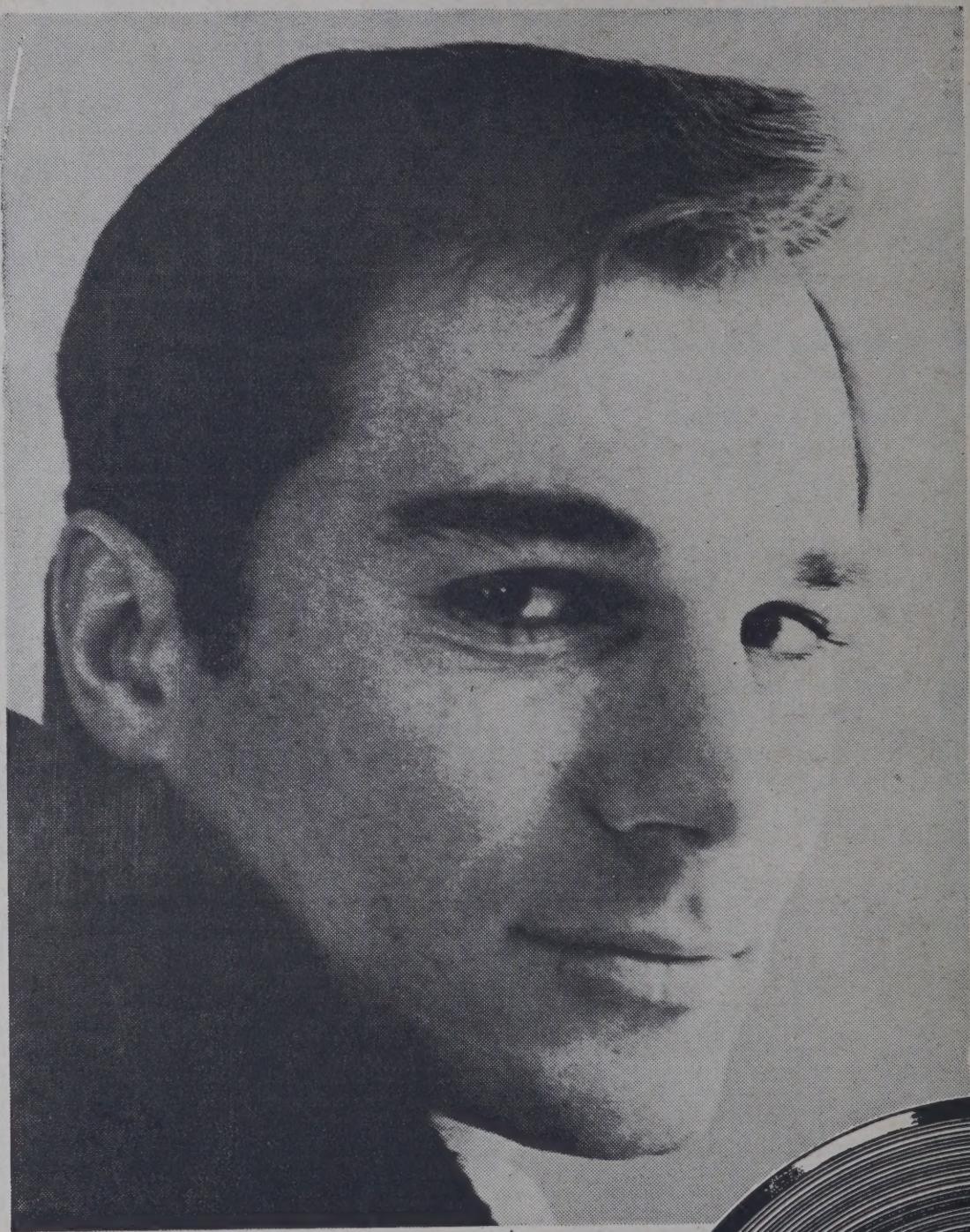
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If your vacation should happen to coincide with time-of-the-month, dare you use anything *but* Tampax?

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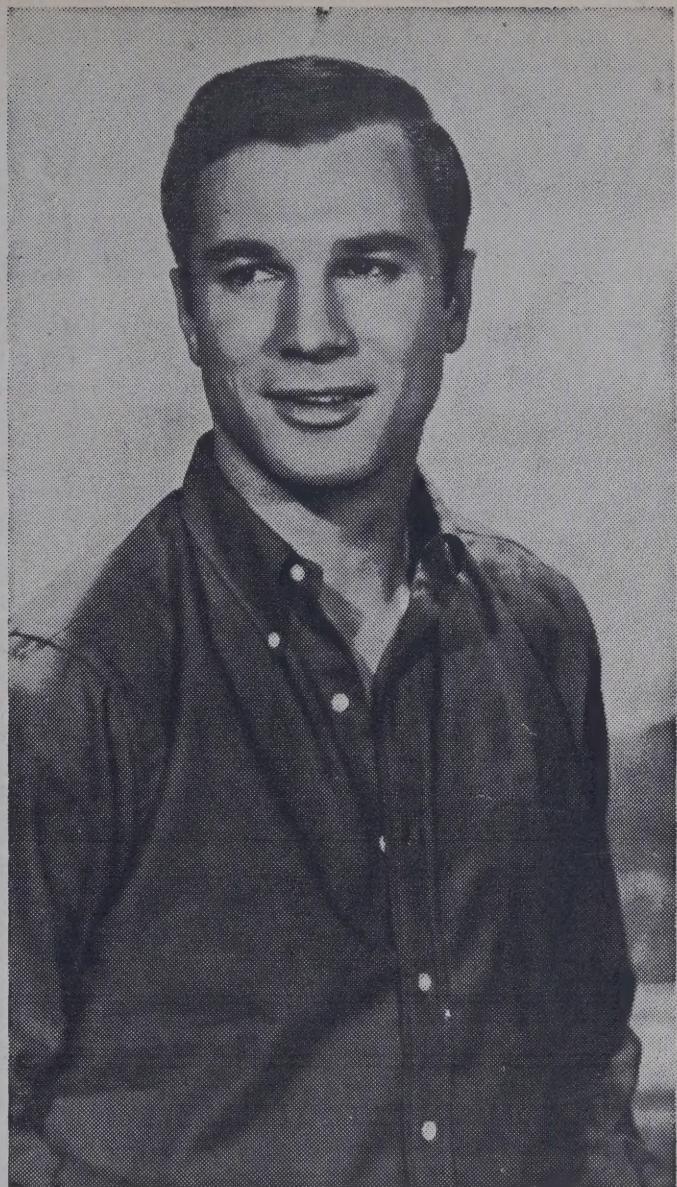
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# HIGHWAY TO SUCCESS

This is the story, the truth, about a restless, vital young man who is rocketing to stardom. This is an unruly, ruggedly handsome rebel, searching for a better way of life, a code of ethics, a new philosophy to fit the youth of a new era. This is George Maharis.



Who is this black haired fellow with the mobile, questioning face who has become a male symbol to bright-eyed young girls throughout the nation? What is in the past that has shaped the present exciting image of George Maharis?

We know that George's parents came from Greece, a country seeped in ancient culture and beauty. George was one of six children and his people did well in the restaurant business. Then, like so many other businessmen at the time, George's dad lost everything during the sad years of the depression, and George can remember more than once leaving the table still hungry. Going to school with holes in his shoes didn't exactly make the sensitive young boy feel secure either. At eighteen, George joined the Marines, leaving poverty behind — but not the memory or the bitter taste of it. This is important to remember when we hear certain critics say that Maharis "plays himself" in his TV show "Route 66", a serial about a couple of guys (Maharis and Milner) who drive around the country, making a few dollars, helping a few people, but mostly searching for values in this modern society.

It may be the memory of the hard life that he and his family experienced that makes Maharis act so realistically when confronted by mishandled power and twisted social values. The "home truths" that Maharis and his side-kick, Milner, fling into the face of arrogance are often the best part of the show because George honestly feels the words in his rebellious soul.

But many people have known poverty, so it's much more than just this that makes Maharis tick. It's the kind of per-

son he is, a rugged individualist with a questioning and dissatisfied mind and a turbulent soul. He is, in real life, quite like the character he portrays in the TV show that has pointed him toward success, "Route 66". Combine this projection of his inner self with a lot of talent and you have the "why" of George Maharis.

After 3 years in the Marines, George Maharis decided to pursue a singing career. He took vocal lessons and organized a trio called "The Singing Marines". To be perfectly blunt about it, "The Singing Marines" went nowhere fast. True, they managed to pick up odd jobs here and there, but nothing really big, nothing like the dream, the feeling at the pit of his stomach that was telling Maharis to set his sights for higher targets.

"I knew there was a great big golden apple somewhere," said George, "and I knew I was going to be the one who got it—" he added, exhibiting the drive and sureness that is part of his character.

George next joined a musical stock company in White Plains, New York, and was given his first opportunity to act.

His first TV break came in a small role in the "Mr. Peepers" show. Soon after, he landed roles in "Naked City", "Studio One", and "Alcoa-Goodyear Theatre". After a brief stay in Hollywood, Maharis returned East to study acting under Sanford Meisner. From Meisner, George went to study with Lee Strasberg, who still guides the young man with a sure and steady hand in the so-called "method" school of emoting.

One highlight along this long slow road to success was the play "Hatful of Rain", in which he won much critical acclaim. By the time he began hitting the "off-broadway" circuit more than one theatre critic knew about George Maharis.

The time was ripe for something really big, something he could dig his teeth into, something he could do with his heart as well as his brain. Then along came the perfect vehicle, "Route 66" the TV serial that really rocketed Maharis to a fame and fortune that has only begun.

Herbert B. Leonard, producer of the show, and Stirling Silliphant, writer, got together with this fast-rising new star, and admittedly wrote the show with him in mind.

In the light of this, the show's tremendous popularity is not at all surprising. Here was a young man full of talent, emotion and rebelliousness, playing the role of a fellow who feels exactly the same way.

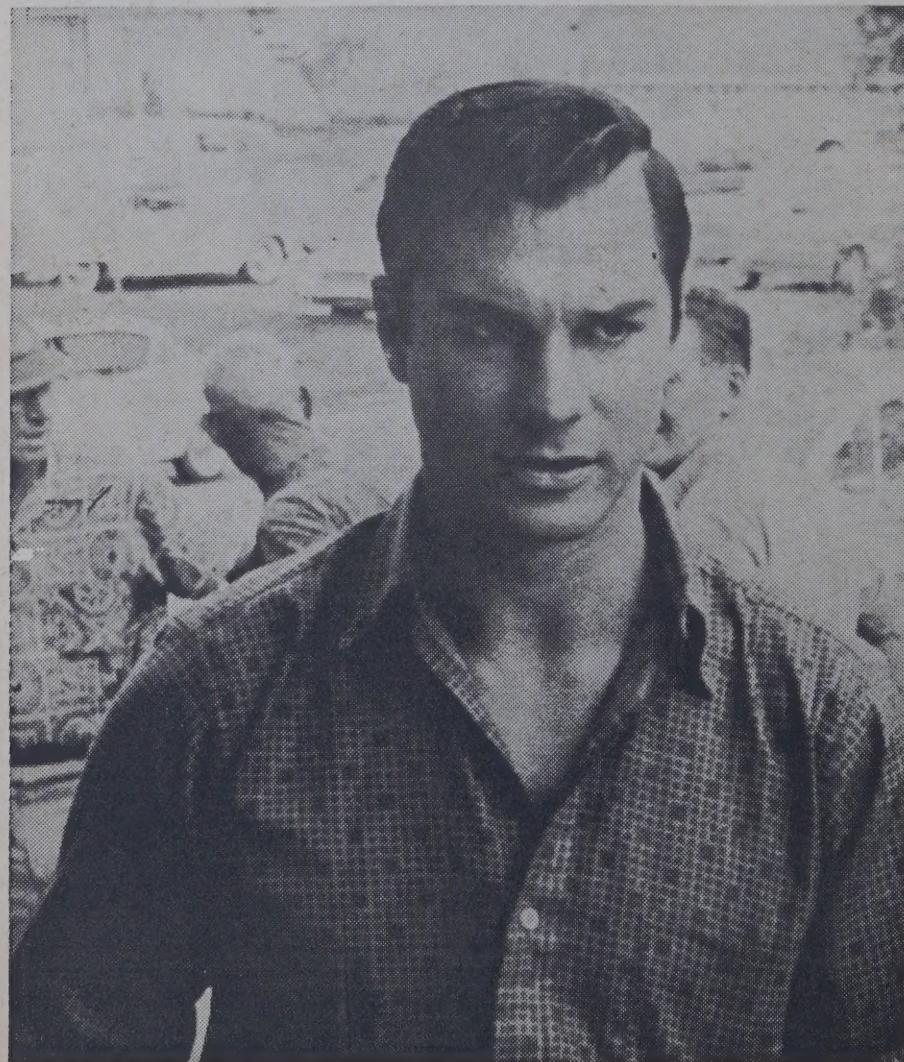
The impact of the characters George and Martin Milner play is decisive. Often, because of their rootless wandering, the two young men find themselves in trouble, with things getting hotter by the minute. Then, with grim determination and their eyes on freedom, they smash their way (sometimes

literally) out of the corner and wind up by pointing a finger at the truth. The "villain" is usually not a criminal in the ordinary sense of the word, but don't forget, these two men have ditched society's mores for values of their own.

Now, anyone with a code of ethics as "way-out" as this, is bound to meet up with some criticism. Maharis, justly or unjustly, is often identified with the character he plays (Buz Murdock). There are several critics and reviewers who have raised their voices against this "immoral beatnik" actor, George Maharis.

Using a code of morality to judge someone's acting ability is skating on very thin ice indeed. The point should be kept in mind, however, that even the indignant watchers (they still watch him even if they don't like him) who, it should be added are very few in number, only underline the success the actor is attaining. There are no fence-sitters when it comes to evaluating George Maharis' talent — they either love him or hate him, and if that isn't a sign that this young man has something rare in the way of talent then nothing is.

What else is George Maharis? What is he like to the people who work with him?



Ruggedly handsome, the male-symbol to a million female fans, George is as intense as he appears and very like the rebel he portrays in the show that rocketed him to stardom, *Route 66*.

According to Martin Milner, who has worked closely with him during the "Route 66" episodes, George is an intense person who has few hobbies and spends most of his spare time when not before the cameras, studying lines and perfecting his technique of delivery.

Milner claims that this intensity and drive lead to little relaxation and not enough sleep for George. He thinks it may have been responsible for George's recent bout with hepatitis. Ironically, Maharis is a health and food faddist always keeping fit so that illness won't deter him on his route to success.

Certainly George, at 32, is pushing always with determination toward the goal he's set, a goal that glitters on the heights. Just recently he's added another step on the ladder to success — a hit record, "Teach Me Tonight", that brings his clear, earnest voice to his many fans who can't get enough of the image that is the real, the deeply honest rebel, George Maharis.



## (The Man Who Shot) LIBERTY VALANCE

Hal David  
Burt F. Bacharach

When Liberty Valance rode to town  
The women folk would hide, they'd hide.  
When Liberty Valance walked around  
The men would step aside  
'Cause the point of a gun was the only  
law  
That Liberty understood  
When it came to shootin' straight and  
fast  
He was mighty good  
From out of the east a stranger came  
A law book in his hand, a man  
The kind of a man the west would need  
To tame a troubled land  
'Cause the point of a gun was the  
only law  
That Liberty understood  
When it came to shootin' straight and  
fast  
He was mighty good  
Many a man would face his gun  
And many a man would fall  
The man who shot Liberty Valance  
He shot Liberty Valance  
He was the bravest of them all.  
The love of a girl can make a man  
stay on  
When he should go, stay on  
Just tryin' to build a peaceful life  
Where love is free to grow  
But the point of a gun was the only  
law  
That Liberty understood  
When the final showdown came at last  
A law book was no good  
Alone and afraid she prayed  
That he'd return that fateful night,  
that night  
When nothing she said could keep her  
man  
From goin' out to fight  
From the moment a girl gets to be  
full grown  
The very first thing she learns  
When two men go out to face each other  
Only one returns  
Ev'ryone heard two shots ring out  
One shot made Liberty fall  
The man who shot Liberty Valance  
He shot Liberty Valance  
He was the bravest of them all.  
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## A STEEL GUITAR AND A GLASS OF WINE

Paul Anka

Just give me a steel guitar and a glass  
of wine  
And let me drink to a love I thought  
was mine  
A love I thought was true to me  
But now I'm drinking to a memory  
A steel guitar and a glass of wine  
Oh, my tears they glisten and the  
candles shine  
Oh, candle glow, oh, candle bright  
Tell me who she holds tonight  
Bring me wine and make the music  
mine  
Play another set so I'll forget  
Bring me a steel guitar and a glass  
of wine  
And let me toast her just one time  
Oh, candle glow before you dim  
Tell her what a fool she's been  
Just one thing before I go  
Here's a secret, I still love her so.  
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## ANY DAY NOW

Bob Hilliard  
Burt F. Bacharach

Any day now I will hear you say  
Goodbye my love  
And you'll be on your way  
And the blue shadows will fall  
All over town  
When any day now  
Love will let me down  
Any day now  
When your restless eyes  
Meet someone new  
Oh, to my sad surprise  
Oh, my beautiful bird  
You will have flown  
When any day now  
I'll be all alone  
I know I shouldn't want to keep you  
If you don't want to stay  
And yet until you're gone forever  
I'll be holding on for dear life  
Holdin' you this way  
Any day now  
When the clock strikes go  
You'll call it off  
And then my tears will flow  
And the blue shadows will fall  
All over town  
Any day now, any day now  
Any day now you won't be around  
And love will let me down.  
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## HIT RECORD

Sibelius Williams

People always ask me  
How do you make a hit record  
And I tell them  
It's you the public  
That make the hit records  
But here's what I do  
I get a little beat  
And I get a little song  
And I get a little group  
Then the band comes along  
That's all, that's all, that's all,  
that's all  
That's all I needed to make a hit record  
Then I met a man  
With a long cigar  
I said look it here, man  
I want to be a star  
Listen to my beat  
Listen to my song  
Now dig the group  
Ain't that pretty  
Man, we can't go wrong  
That's all, that's all, that's all, that's all  
That's all I needed to make a hit record  
Well he made me sign the paper for  
twenty years  
But I didn't mind the paper because  
the people cheered  
When they heard my beat  
When they heard my song  
When they dug the group  
Go on, children  
Well, it didn't take long  
That's all, that's all, that's all, that's all  
That's all I needed to make a hit record  
Now, I'm walkin' on air  
I ain't got a care  
Say, why don't you try the same thing  
too  
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## I CAN'T STOP LOVING YOU

Don Gibson

Those happy hours that we once knew  
Though long ago, still make me blue  
They say that time heals a broken heart  
But time has stood still  
Since we've been apart.  
I can't stop loving you  
So I've made up my mind  
To live in memory of old lonesome  
times  
I can't stop wanting you  
It's useless to say  
So I'll just live my life  
In dreams of yesterday.  
I can't stop loving you  
There's no use to try  
Pretend there's some one new  
I can't live a lie  
I can't stop wanting you  
The way that I do  
There's only been one love for me  
That one love is you.  
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## A SECOND HAND LOVE

Hank Hunter  
Phil Spector

They tell me that there's someone else  
You really truly love  
And even when we kiss  
That he's the one you're thinkin' of  
I guess it's true  
'Cause once or twice  
You called me by his name  
I need you so  
But now I know  
That you don't feel the same  
It's all over town  
You handed me down  
A second hand love, a second hand love.  
Though late at night  
I sit alone and count the tears that fall  
I'd rather have this kind of love  
Than not see you at all  
My friends all say I'm better off  
If we should drift apart  
But ev'ry day I hope 'n' pray  
I'll be first in your heart.  
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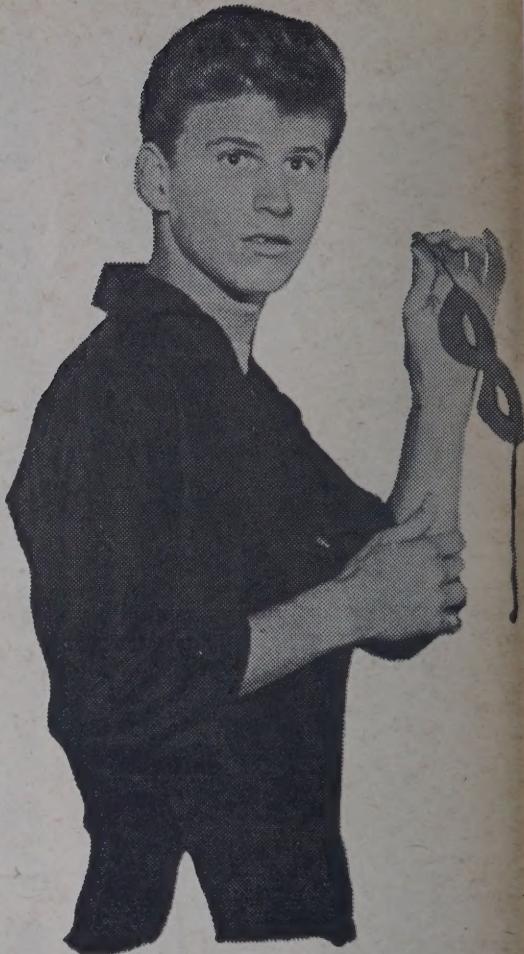
## SHARING YOU

Gerry Goffin  
Carole King

Sharing you, I know I'm sharing you  
I'm not the only one who's in your  
heart  
When I'm with you, your love belongs  
to me  
But you have someone else when  
we're apart  
There are two of us who kiss you  
Two of us who miss you  
Two of us who wish there were two  
of you  
But though it hurts me so  
To go on sharing you  
I know my helpless heart  
Just can't be free  
And even though I must keep sharing  
you  
You know you'll never be sharing me.  
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# behind the mask of **BOBBY RYDELL**

You've heard him on records, you've seen him on TV mimicking the greats in show business. But, who is the real Rydell? Do you know? Does Bobby himself know? We'll let this rising young performer answer this vital question.



I guess I was born for show business. Ever since I can remember, when I was just a little, skinny kid, I'd mimic the singers and comedians I saw on television, imitating their every move and gesture, even copying the way they told a joke or sang a song. I'd feel as though I was actually the person I was imitating. I wasn't just apeing a famous performer, I was the flesh, the blood and bone of the performer, every gesture, every bit of business. Every note and emotion was a sharing, a thing that linked me with the shadow on the TV tube.

My dad actually turned my dream into reality when he brought me to audition for Paul "Pops" Whiteman. Mr. Whiteman went for my mimicking and gave me a spot in his show. It was my showcase and it gave me a taste for show business that I'll never lose.

But, I continued imitating the stars for ten years. One moment I'd be Johnny Ray, then Red Skelton, Louis Prima, Jerry Lewis, Sammy Davis Jr., who, incidentally, I think is the greatest talent of them all, and a host of greats and near greats. Even some of the hit discs I've made were more imitative than original.

Well, every artist starts out by imitating others. He has to, because he's still too young to "fly" on his own. Imitation is an easy way of learning. Children imitate their parents, their teachers, or their older brothers and sisters. We all have the ability to imitate — it's a form of creativeness.

But you can have too much of a good thing and I'm the boy who knows. I've been imitating and mimicking others for so long I'm beginning to wonder if there's any real me at all, or am I just a mirror to reflect the talent of others?

As long as we imitate, we are not really ourselves. We're a shadow of someone else. Sooner or later we must blaze our own trail in life, find the way best suited to our own personality, and our own wants and needs. That is what I am vitally interested in doing right now. I must find out what is the real me. Do I have anything new and original inside myself? I think I do, and that's what I am searching for now, the real me.

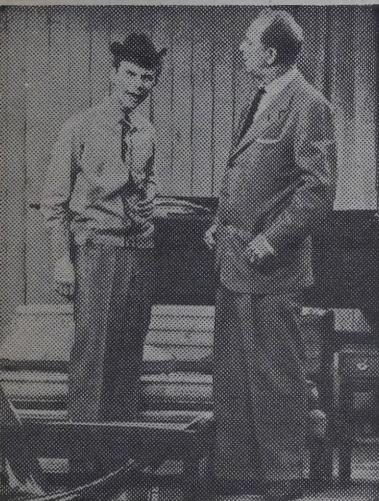
Not all the songs I sing are "Rock and Roll" songs, as you have probably already noticed. Rock and Roll's fine — but maybe I'm better suited to a different type of music. I'm not sure yet, so I'm experimenting. I'm trying to find myself as a performer. It's no longer satisfying to me to mimic others, even though I was successful at it.

As I mentioned before, my idol is Sammy Davis Jr. To me he is the greatest performer today, the essence of show business. He has that ineluctable something they call "presence". Why is Sammy so good? There are many good reasons and the foremost is talent — he's loaded with it. And he knows how to use that talent, knows how to handle himself in front of an audience. But this takes time, years of hard work. Sammy has developed his own particular personality. You can never mistake him for someone else — he's always Sammy Davis Jr. no matter what he does.

That's what I'm searching for — to become a performer on my own. I'm tired of wearing someone else's mask. I want to develop my own personality. It won't be Sammy's personality, it won't be Red Skelton's personality, it'll be mine. And, when I reach that goal and toss aside that mask you'll know that the masquerade is over, that this is the real Bobby Rydell.



"I've appeared on the shows of many of the great stars and I've impersonated them all. But this can't be all there is for me, to ape the greats, to do what has already been done and done so well."



"It's time for contemplation, for a look into the future, my future. I've got to try and find the real me."



"I imagine even my recordings are imitative. I'm not a child any more and if I want to grow in this profession I can't live on another performer's glory. I must discover the real Rydell behind the mask of mimicry."

# FINISH HIGH SCHOOL AT HOME



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- for Better Pay
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- U. S. Government surveys show High School graduates make nearly \$30 a week more than non-graduates—\$60,000 in a lifetime.
- Most companies now require a high school education for all but their poorest jobs.
- As automation takes over, the crying need for educated people grows—but opportunities for the untrained shrink.

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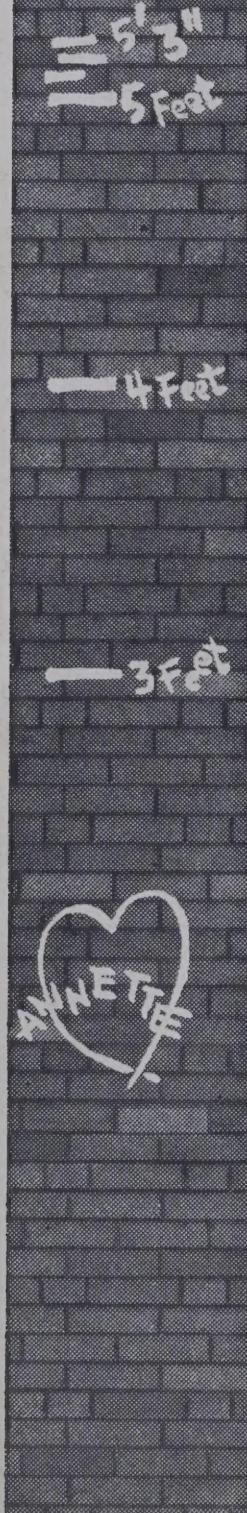
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# THE GROWING PAINS



The world sees and envies this lovely Miss with the happy voice and the starshine in her eyes. She has everything; grace, beauty, and a growing place in the most glamorous and highly paid profession of all, show business. What the world doesn't see is the frightened little girl crying in the dark, the confused teenager that Annette so frankly tells us about.

As most of you know, I was awfully young when I broke into show business. As a youngster I was lucky enough to be one of Disney's "Mouseketeers" on the "Mickey Mouse Club" TV show. Besides that, I had the chance to appear in a motion picture, "The Shaggy Dog", working with Fred MacMurray, Tommy ("Old Yeller") Kirk, Jean Hagen, Tim Considine, and Kevin "Moochie" Corcoran.

Soon I graduated to romantic roles on television, playing a fiery Spanish girl to the "Zorro" of Guy Williams.

Yes, a whole new career loomed ahead of me, but things were not as rosy as they seemed. For one thing, I was growing up — fast. And, like all other teenagers, I was growing more and more self-conscious of myself, especially my looks. My dreams and my hopes were set on playing bigger and more challenging roles, but inside I felt scared, awkward. The feeling that I didn't look as attractive as I should began bothering me until it became almost an obsession. A first I was too ashamed to really admit it to anyone, thinking maybe it was all in my own mind. How many times each day would I stop to look at myself in the mirror — only to feel worse instead of better. I began feeling people were criticizing my looks behind my back. When someone complimented me I felt they really meant the opposite. I started going on a diet; I tried to get to bed earlier, but ironically enough, my worrying wouldn't let me sleep. Many a night I felt like jumping out of bed and calling the studio to tell them that I was all through — washed up. As a child I had done all right, perhaps, but as a young adult actress struggling to make her mark in the film world, I felt I wasn't good enough, nor pretty enough.

"Who am I," I'd cry to my inner self, "to attempt to compete with all the talented beauties that flock to show business?"

Finally all the worries, all the tears in the night, all the anguish, became too much for one little, frightened girl to carry alone. I had to have someone to lean on, to share my burden. I turned to the one person who was closest to me — my mother. She realized immediately the problems that had been building up deep inside me.

"Look, Annette," she told me one night when I had been unable to sleep, "you've got this thing blown up big like a crazy balloon. Get your feet back down to earth. You're a pretty girl, a very pretty girl, but you could be a lot prettier."

My mother didn't say much else that night, she knew how upset I was, but each night after that we had wonderful little chats together that helped to quell the fears in my heart. Once I had brought the turmoil I had known out into the open I could assess it with more frankness. Finally Mother and I spoke about my problems to a small group of my closest friends, associates and mentors at the studio. When the idea of having a plastic job done to refashion my nose was suggested, I took it without even flinching. The make-up people at the studio agreed it would help, so we consulted a plastic surgeon.

# ANNETTE



I remember the day I went to the hospital to have the operation. It was hot and depressing outside and I felt like sinking into the ground. "Suppose the operation doesn't work? Maybe it will make me look worse instead of better!" These and other horrible thoughts passed through my mind as I hesitated before the hospital door. Then I remembered all those lonely, tearful nights, and I pushed my fears away, straightened my shoulders and walked into the big bustling hospital. But they all returned, the heart-thumping inner trembling and timidity, while they prepared me for the ordeal to come.

Panic surged up inside of me like a tidal wave. I was just a little girl who wanted to run away, to hide, to forget about a career in show business. At that moment it didn't seem important. I had to keep telling myself over and over again that this was what I wanted, that I couldn't give up the big dream.

And then it was all over, those days without end that I called privately, "The time of the bandages." I wondered what I looked like under that patch of silent white that seemed to become a part of my face, hiding me from the world.

Finally the big day came, the day that could mold my future for better or worse.

How can I explain the way I felt when I hesitantly held up the mirror the nurse had handed me and I saw myself for the first time? Yes, it was like viewing myself for the first time. It was a rebirth, a new me, a new Annette. The tears came and they washed away the fears that had lived with me for so long. The girl who smiled back at me in the mirror was the girl I had always dreamed of being.

From that day I found it no longer necessary to rebel against the inner me and the people who surrounded me. With the fears and perplexities gone there was nothing left to fight.

I found it easier to take advice from the make-up people at the studio. Now when people complimented me, I smiled at them, gratefully and confidently, certain that they were no longer "criticizing me behind my back." I realized that it had only been my mixed-up imagination that had told me they were. I looked like a new person, I felt like a new person, and I acted like a new and more mature person.

Does my experience hit home? Are you like I was, a young girl standing on the threshold of maturity surrounded by fears fashioned by complexes that are beyond your control? Do you feel that your looks are detrimental to your future and frustrations are wearing away your courage and character? Remember my story, my experience. Don't give in to that inner anguish. If Mother Nature hasn't been as kind to you as you wish she had been, then turn to science and correct your shortcoming through surgery.

It won't be easy, nothing worthwhile ever is. But, when you see the end result, your whole world will change and you'll walk toward the future on sunbeams. I know!



**"I had to overcome my complexes"**



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## ★ PALISADES PARK

CHUCK BARRIS

Last night I took a walk after dark  
A swingin' place called Palisades Park  
To have some fun and see what I  
could see

That's where the girls are  
I took a ride on the shoot de-shoot  
The girl I sat beside was awful cute  
And when we stopped  
She was holdin' hands with me  
My heart was flyin' up a-like a rocket  
ship

Down like a roller coaster  
Fast like a loop the loop  
And around a-like a merry-go-round  
We ate and ate at a hot dog stand  
We danced around to a rockin' band  
And when I could, I gave that girl a  
hug

In the tunnel of love  
You'll never know how great a kiss  
can feel  
When you've stopped at the top of the  
ferris wheel  
Where I fell in love down at Palisades  
Park.

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## ★ THE CROWD

ROY ORBISON

JOE MELSON

I go out with the crowd  
I play the game  
Pretending out loud  
But it don't seem the same  
For the heart of the crowd  
Is gone from sight  
My part of the crowd  
Is not with me tonight  
I remember the fun  
Ev'ry dance with you  
All the crazy things  
That we used to do  
Sometimes we'd wait for a chance  
And then we'd steal away  
From the crowd and the dance  
To our hide-a-way  
Oh, but you're gone  
And it's not the same old gang  
I fall apart  
Each time I hear your name  
Guess I'll go along with the crowd  
I'll make believe  
That you'll come back to me  
Run back to me,  
Hurry back to the crowd and me.

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## ★ WHERE HAVE YOU BEEN ALL MY LIFE

CYNTHIA WEIL

BARRY MANN

Until we kissed I never knew the thrills  
That could be tasted  
Until we kissed  
I never knew the years  
That I had wasted  
But now I know I was waiting for  
you to come by  
I was waiting, won'cha please tell  
me why  
This took so long to begin, darling  
Where have you been all my life  
Until we touched  
I never knew a touch was worth  
repeating

Until we touched  
I never knew my heart was really  
beating  
Oh, where've ya been  
Oh, where've ya been when I was  
feelin' blue  
Oh, darling, where have you been  
Where've ya been, oh, where've ya been  
When I was needing you  
Where have you been, where have  
you been  
Oh, don't you know I was waiting  
For you to come by  
I was waiting, won'cha please tell  
me why  
This took so long to begin, darling  
Where have you been all my life.

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## ★ WHEN I GET THRU WITH YOU

HARLAN HOWARD

You think you love Sue  
But when I get thru with you  
You won't ever look at Sue again.

I'm gonna be so good to you  
And do what you want me to  
Pretty soon you'll feel the same  
You won't even know her name  
I'll give you kisses  
That she can't beat  
I'll treat you so nice and sweet  
When I get thru with you  
You'll love me too, not Sue  
When I get thru with you  
You'll love me too.

I'm gonna treat you so sweet and kind  
I'll drive her out of your mind  
And you won't know her if you meet  
Walk right by her on the street  
Because I love you and want you so  
Poor Susie will have to go  
When I get thru with you  
You'll love me too.

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## ★ THEME FROM "DR. KILDARE"

### (Three Stars Will Shine Tonight)

HAL WINN PETE RUGOLO JERRALD GOLDSMITH

Three stars will shine tonight  
One for the lonely  
That star will shine its light  
Each time that someone sighs  
Three stars for all to see  
One for young lovers  
That star was made to be  
The sparkle in their eyes  
And for the third star  
Only one reason  
A star you can wish on  
To make dreams come true  
High in the sky above  
Three stars are shining  
I hope that star of love  
Will shine down on you.

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## ★ IN MY BABY'S EYES

GERRY GOFFIN CAROLE KING  
No one in the world would say  
That I am more than just an ordinary  
guy

Ninety nine of ev'ry hundred girls  
Would never look at me when I walk by  
But in my baby's eyes I'm handsome  
as can be  
'Cause in my baby's heart is nothin'  
But a lot of love for me  
If someone came to me  
And told me I'd be rich or famous  
I would surely laugh  
"Five'll get you ten"  
That no one's ever gonna ask me for  
my autograph

But in my baby's eyes  
I'm a big celebrity  
'Cause in my baby's heart is nothin'  
But a lot of love for me  
When my baby looks at me  
I'm a hero and a king  
She makes me feel  
Like I can do just about anything  
Chances are, I'll never leave my mark  
upon the world  
But, really, I don't care  
With my baby by my side  
I just can't help feel like I'm a  
millionaire  
'Cause in my baby's eyes  
There's nothin' I can't be  
And in my baby's heart  
Is nothin' but a lot of love for me.

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## ★ THAT'S OLD FASHIONED (That's The Way Love Should Be)

BERNIE BAUM BILL GIANT  
FLORENCE KAYE

We hold hands in the movie show  
So they say that we're old fashioned  
Or we stroll 'neath the silvery moon  
And we carve our initials in the old  
oak tree

That's old fashioned  
That's the way love should be  
We enjoy sitting side by side  
In the booth in the ice cream parlor  
Where we play the nickelodeon  
And we dance when we hear our  
fav'rite melody

That's old fashioned  
That's the way love should be  
It's a modern changing world  
For ev'rything is moving fast  
But when it comes to love  
I like what they did in the past  
I'm the kind who loves only one  
So the boys say I'm old fashioned  
Let them laugh, honey, I don't mind  
I've made plans for a wedding day for  
you and me

That's old fashioned  
That's the way love should be.

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## ★ I'LL TRY SOMETHING NEW

WILLIAM ROBINSON  
I will build you a castle with a tower  
so high

It reaches the moon  
I've got a melody from birdies that fly  
And composed you a tune  
Give you lovin' warm as mama's oven  
And if that won't do  
Then I'll try something new  
I will take you away with me  
As far as I can, to Venus or Mars  
There we will love with your hand  
in my hand

You'll be queen of the stars  
Everyday we can play on the Milky  
Way

And if that won't do  
Then I'll try something new  
I will bring you a flower  
From the floor of the sea to wear in  
your hair  
I'll do anything and everything to  
keep you happy  
Just to show you I care  
I'll pretend I'm jealous of all the  
fellows

And if that don't do  
Then I'll try something new.  
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## ★ WHY'D YOU WANNA MAKE ME CRY

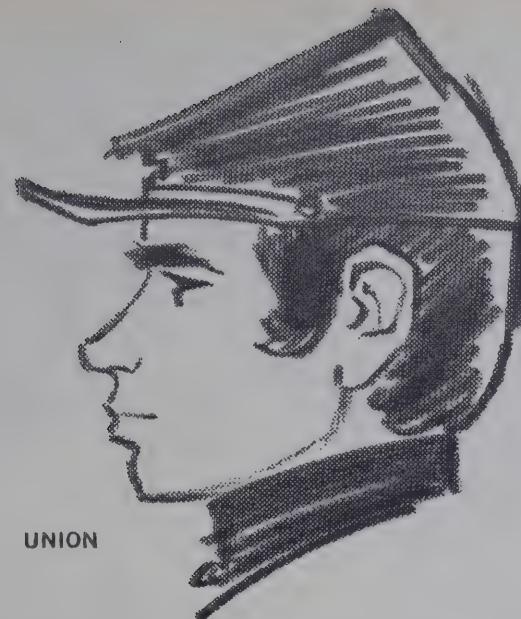
GERRY GOFFIN CAROLE KING  
Why'd you wanna make me cry for

Why'd you wanna make me blue  
Why'd you wanna go and break my  
heart

When I never done nothin' to you  
Why'd you wanna go and kiss me  
And show me what a thrill can be  
Why'd you wanna show me paradise  
If you weren't gonna give it to me  
I never wanted to love you  
But you destroyed my resistance  
I never wanted to love you  
But when I heard the sound of your  
sighs

Pretty soon I had eyes  
Why'd you wanna make me cry for  
Why'd you wanna make me blue  
Why'd you make me fall in love with  
you

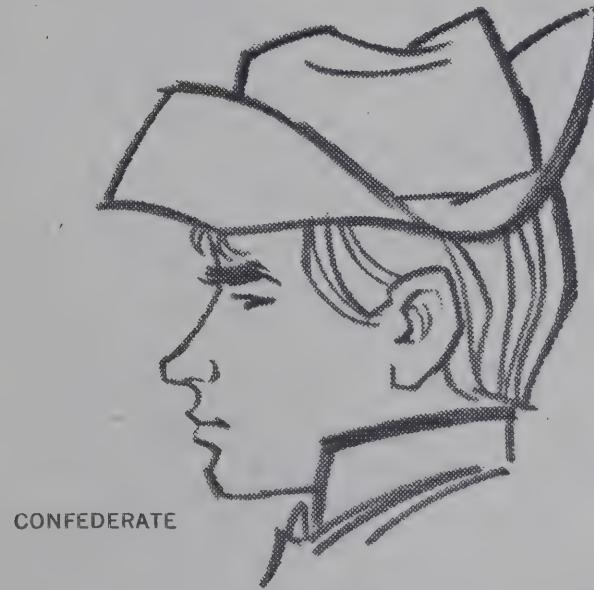
When you knew you didn't love me too.  
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# Sawdust To STAR

## FROM SAWDUST TO STARDUST



The lights are low, the crowd is loud, though small. The beer and whiskey flow freely. There's sawdust on the floor and a fog of smoke thick enough to cut with a knife. From time to time a cop sticks his head in the door, looks around, then disappears.

Now a spotlight goes on above a small stage, tired musicians begin a new rhythm, the noise simmers down a little but never really stops. A young man suddenly appears in the spotlight. He's wearing a borrowed tuxedo and a top hat, and holds a bamboo cane under his arm. He starts singing, loud and clear, his feet begin working into a "soft shoe" routine. Who is he? Right now he's Mr. Nobody. Just a young kid starting out in show biz. Someday, who knows? He may be an Eddie Cantor, a Georgie Jessel, or some other Big Name.

This is where he starts — this is where the greats all started, in some "low dive", a night club, a saloon, a tavern over on Coney Island or Atlantic City, or New York's lower East Side — or down by San Francisco's waterfront — or in Chicago or New Orleans. These were the training grounds, the stables of the future stars; saloons, burlesque houses, vaudeville.

# DUST ALONG THE TALENT TRAIL.. first of a two part series

Now let's talk about today, about the young kids who have already won the hearts of thousands of fans: the Rydells, the Fabians, Ankas, Presleys, Nelsons, Dions. What are they doing? They're singing, of course, making money, winning fame and fortune. How do they start out? What's different from the first picture, the low dives, the saloons, the cheap showcases, the heartbreak struggle to stardom?

One big difference is the reverse process. Today many of our new stars begin by cutting a record that becomes a hit. Then this is followed by three or four more hits. A raw, young and eager talent is making himself — or herself — heard over the radio, in thousands of juke boxes. Once a young star shows promise, they are booked for the night clubs, or Hollywood beckons — look at Elvis, Bobby Darin, Fabian, Chubby Checker and all the others. Didn't most of them start out this way?

What's the point? It's this: these kids make single records that become hits. They have talent. Fine, but is

that all you need, talent? Isn't it necessary to train this talent, to discipline it, polish it?

In the old days, stars like Sophie Tucker and Judy Garland got their training *first*. After many months, or years, they had their talent polished and disciplined and gradually they rose higher and higher up the ladder winning their glory the hard but the best way. And when they had arrived they weren't just singers, dancers, comedians; they were PERFORMERS, ENTERTAINERS. Jimmy Durante sang, danced, played the piano — he wasn't unique in this, either. They could all grab an audience by the heart. They had an "act". They were entertainers all the way, not just a "voice" coming over the radio or out of a juke box.

Is this another "I don't know what's the matter with this generation" diatribe? Hardly. Things are different now, and yet they're the same. As has already been mentioned, many of our fine young singers of today have branched out in other directions. They start out by being singers, then they

learn to be entertainers. Anita Bryant is certainly an entertainer. Have you seen her on the Ed Sullivan show? Fine performance. Anita's been around, she's show-wise. She's worked with Bob Hope and many others. She's here to stay.

What about some of the others? Are they here to stay also? Will they be able to prove themselves fit for the future, or will they die out? Bobby Darin and Elvis are following Frank Sinatra's and Bing Crosby's footsteps, widening the scope of their talents, developing into screen actors, too. So are Pat Boone, Connie Francis, Fabian, and some of the others.

Chubby Checker is one exception to the rule. He's already a showman. He started out as one. However, whether we like to admit it or not, his fame rests on a "fad", that we call the "Twist". What happens when the Twist dies? Will Chubby die too? Or will he be dexterous and versatile enough to change with the times? We think he will. But where will he learn to do this? On the screen, of course, and in the night clubs and on television. Same with the others.

Who are the Giants of the past generation? The Orlandos, the Dions of yesterday? Tony Bennett, Vic Damone, Frank Sinatra, Frankie Laine. They've stayed, they've proved their mettle, they've shown that they know how to entertain. You find them at the biggest clubs. They draw good crowds. How about Dion? Will he still draw a crowd when he and his fans grow up? Probably. But it won't just be for his good looks, or for "sentimental reasons". He'll have to prove himself, by work, hard work, constantly improving his talent, learning to spread out into other fields of show biz. A voice, a song style isn't enough. To grow in show business you need more, much more.

In the old days, you had the Ziegfeld Follies, the Borsch Circuit (it's still around today, still a proving ground for fresh talent). You had saloons, the taverns, and vaudeville. Today you have the record industry and TV. Television is sometimes called "modern vaudeville", especially the early television when Uncle Miltie was King. Ed Sullivan's show gives young and old singers and comedians the chance to work. Jack Paar's show did this too.

Will times change again? Will the process reverse itself back to the old days, when a young hopeful had to "come up the hard way" in his climb from the sawdust of one-night stands and small joints to the star dust of fame and fortune? IN THE NEXT ISSUE OF HIT PARADER WE WILL TRY TO ANSWER THIS AS WE PROBE FURTHER INTO THE PRESENT, PAST AND FUTURE OF SHOW BUSINESS.

The great performers of today and yesterday came up the hard way. Cantor began as a singing waiter. Durante shot to stardom from the honky-tonks.



Sammy Davis, Jr. was one of the Will Mastin Trio before soloing. His rise to greatness reflects years of hard work.



Judy Garland, film and recording star since childhood, found that long experience made her a great, live performer.

## ★ PLAYBOY

BRIAN HOLLAND ROBERT BATEMAN  
WILLIAM STEVENSEN

Oh, girls, you know we've got to (watch out)  
You know you know, you know  
We've got to watch out  
He, he, he's a playboy (watch out)  
He, he, he's a playboy  
Playboy get away from my door  
I heard about the lovers you had before  
You took their love for a game of joy  
You tossed their hearts around  
As though it was a toy, playboy  
Playboy, find yourself another toy  
'Cause this is one heart you won't destroy  
I can't stand for what you're puttin' down  
Fooling around with every girl in town, playboy  
You wasn't saying' nothin' in my book  
'Cause this is one fish you'll never, ever hook  
You left the others standin' with their hearts in pain  
Now you're coming 'round trying to do me the same  
Playboy, I see your kind  
Winnin' every girl with the same ol' line  
So, playboy, stay away from my door  
I know about the lovers you had before, playboy.  
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## ★ I'LL NEVER DANCE AGAIN

BARRY MANN MIKE ANTHONY

My soul once was swayin' to the beat of your heart  
And your lips were sayin' that we won't dance apart  
Now someone else is holdin' you  
The way I did then  
So, Darlin', I'll never, no, I'll never, never dance again  
Oh, I've danced with others  
Just to show I don't care  
But my arms discovered  
That the thrill wasn't there  
Unless my arms are holdin' you  
The way they did then  
Oh, darlin', I'll never  
No, I'll never, never dance again  
I'll stay off the dance floor  
Till mem'ries grow dim  
My heart would break  
To see you take every step with him  
'Cause if I see you sighin'  
On that shoulder of his  
Oh, how I'd be cryin'  
Knowin' how sweet that is  
So while this guy is holding you  
The way I did then  
Oh, darlin', I'll never  
No, I'll never, never dance again.  
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## ★ IMAGINE THAT

JUSTIN TUBB

Imagine me, still loving you  
After all you've put me through  
I can't help it, I just do  
Imagine that, and that's not the half  
Imagine this, if you can  
I've stood more, more than I should stand  
But I'd still take you back again.  
Imagine that, ain't that a laugh  
Can you believe I'd swallow my pride  
Well, yes, yes, I guess you can  
'Cause you know you've always had my foolish heart  
Right in the palm of your hand  
So for what it's worth to you  
It just doesn't matter what you might do  
'Cause I'll still be waiting and loving you  
Imagine that, ain't that a laugh.  
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## ★ FOLLOW THAT DREAM

FRED WISE

BEN WEISMAN  
When your heart gets restless  
Time to move along  
When your heart gets weary  
Time to sing a song  
But when a dream is calling you  
There's just one thing that you can do  
You've gotta follow that dream  
Wherever that dream may lead  
You've gotta follow that dream  
To find the love you need.

Gotta find me someone  
Whose heart is free  
Someone to look for my dream with me  
And when I find her  
I may find out  
That's what my dreams are all about  
I've gotta follow that dream  
Wherever that dream may lead  
To find the love I need.

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## ★ BORN TO LOSE

FRANKIE BROWN

Born to lose, I've lived my life in vain  
Ev'ry dream has only brought me pain  
All my life I've always been so blue  
Born to lose and now I'm losin' you  
Born to lose, it seems so hard to bear  
How I long to always have you near  
You've grown tired and now you say we're through  
Born to lose, and now I'm losin' you.

Born to lose, my ev'ry hope is gone  
It's so hard to face that empty dawn  
You were all the happiness I knew  
Born to lose, and now I'm losin' you  
There's no use to dream of happiness  
All I see is only loneliness  
All my life I've always been so blue  
Born to lose, and now I'm losin' you.  
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## ★ MASHED POTATO TIME

KAL MANN

BERNIE LOWE

The mashed potatoes started long time ago  
With a guy named Sloppy Joe  
You'll find this dance is a cool to do  
C'mon, baby, gonna teach it to you  
Mashed potatoes, mashed potatoes  
Hear that groovy beat now  
It's the latest, it's the greatest  
C'mon 'n' twist yr feet now, baby  
C'mon, honey, c'mon  
Now ev'rybody is a-doin' fine  
They dance along, form a big boss line  
'N' they discover it's the most man  
The day they did it to "Please Mr. Postman"

Mashed potatoes, mashed potatoes  
Wait a minute, wait, a minute  
It's the latest, it's the greatest  
Deliver the letter  
C'mon, baby, ah, honey, yea, yea, yea,  
yea

'N' then this dance just grew 'n' grew  
They looked for records they could do it to  
They found this dance is a out of sight  
To when the "Lion Sleeps Tonight"  
Mashed potatoes, mashed potatoes  
Wimma wetta, wimma wetta  
It's the latest, it's the greatest  
Yeah, yeah, yeah, yeah, mashed potatoes

Well they got with it more 'n' more  
You ought-a see them crowd the floor  
The mashed potatoes took a long list  
They even do it to "Dear Lady Twist"  
Mashed potatoes, mashed potatoes  
Get up from your chair now  
It's the latest, it's the greatest  
Yeah, yeah, yeah, honey  
Mashed potatoes, yeah, yeah, yeah,  
yeah, yeah.

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*Estelle*



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## ★ HOW CAN I MEET HER?

GERRY GOFFIN JACK KELLER  
 She's the prettiest girl in town  
 And she sure knows it  
 The way she walks  
 And the way she talks sure shows it  
 I hate that stuck up so and so  
 But there's one thing I gotta know  
 Where does she live?  
 What's her number?  
 And how can I meet her?  
 She comes on like she's so high class  
 and well bred  
 But I never saw a girl with such a  
 swell head  
 She got herself a mighty long wait  
 If she thinks I'll ask her for a date  
 But where does she live?  
 What's her number?  
 And how can I meet her?  
 She's in love with herself  
 You know the kind  
 Always putting on airs  
 The guys in town all think she's  
 Mona Lisa

And she's got 'em all goin'  
 Out-a their way to please her  
 Whatever they see's a mystery  
 'Cause she don't do a thing to me  
 But where does she live?  
 What's her number?  
 And how can I meet her?  
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## ★ I NEVER KNEW YOUR NAME

PAUL ANKA

Although we have never, never danced  
 I loved you with just one glance  
 You were dancing, I was glancing  
 As you passed me on the floor  
 You saw me glancing, but you kept  
 on dancing  
 Out of the room and through the door  
 I beg your pardon  
 But in the garden  
 He placed a flower in your hair  
 But when he kissed you  
 Oh, how I missed you  
 Wishing I was there  
 Then I dreamed upon a star  
 Wishing I was where you are  
 How I thought the day would never  
 come

And when I thought that I was first  
 All at once my bubble burst  
 I was standing where I started from  
 To my regret, dear  
 We've never met, dear  
 But I love you with just the same  
 Although we never danced  
 I loved you with just one glance  
 And I never, no, I never knew your  
 name.

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## ★ LOVELESS LIFE

EARL SHUMAN

LEON CARR

Kissless lips lead to  
 Sleepless nights lead to  
 Hopeless days lead to  
 Loveless life, oh  
 Too many lies lead to  
 Too many tears lead to  
 Two broken hearts lead to  
 Loveless life, oh  
 I was so wrong  
 To let you go my darlin'  
 For I belong to you and only you  
 To take me back my darlin'  
 I promise I'll always be true  
 Don't let my kissless lips lead to  
 Sleepless nights lead to  
 Hopeless days lead to  
 Loveless life, oh.

I want you darlin'  
 I need you darlin'  
 Without you darlin'  
 Leads to loveless life, oh  
 Come back my baby  
 I love you baby  
 Without you baby leads to  
 Loveless life, oh.  
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## ★ ONE MORE TIME WITH BILLY

GERRY GOFFIN

JACK KELLER

My heart longs to tell you  
 That you're the only one  
 But I've one request to make  
 Before I do  
 Oh, darlin', let me go out  
 One more time with Billy  
 Then I'll know for sure  
 If I'm in love with you  
 Let me taste his kisses  
 And let him hold me tight  
 Let me see  
 If he can thrill me  
 Like you do  
 Let me hear ev'ry word  
 He has to say to me  
 Then I'll walk away  
 And know my heart is free  
 If you really love me  
 I know that you won't mind  
 If I make sure my love for you is true  
 Oh, darlin', let me go out  
 One more time with Billy  
 Then I'll know for sure  
 If I'm in love with you.  
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## ★ JOHNNY LOVES ME

BARRY MANN CYNTHIA WEIL

Johnny loves me  
He just told me so last night  
Now each star I see  
Belongs to me  
And they're all shining twice as bright  
Johnny loves me  
Someone's heart is really mine  
Love is everywhere  
And I could swear  
The world's a great big Valentine  
I feel so pretty  
I'm all aglow  
When he says I'm wonderful  
He makes me feel it's so  
Yes, Johnny loves me  
Now each day is bright an' new  
And I only pray  
That I can say  
For every day my whole life through  
Johnny loves me  
And I love my Johnny too.

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## ★ THE ONE WHO REALLY LOVES YOU

WILLIAM ROBINSON

Some other girls are filling your head with jive  
So now you're acting like you don't know that I'm alive  
So love you'd better make up  
Yeah, before we break up and you lose me  
Little me, the one who really loves you.

Susie only wants you until the day  
That she'll again have her true love far, far away  
So love you'd better wake up  
Yeah, before we break up and you lose me  
Little me, the one who really loves you.

Jenny only wants you 'cause she thinks  
She has to have everyone  
Minnie only wants you  
For she thinks that hurting me would be fun  
Oh, silly Lilly you know she doesn't really want you with a love that's true  
In fact, there's no other girl in the whole wide world  
Who can love you like I do.

They get tired of you and they're gonna put you down  
And they ain't gonna want you hanging around  
Love you better wake up  
Yeah, before we break up and you lose me  
Little me, the one who really loves you.

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## ★ FUNNY WAY OF LAUGHIN'

HANK COCHRAN

If you see me with a great big smile  
At some party where the fun runs wild  
If tears start to flow and I fall apart  
Please don't think you broke my heart.

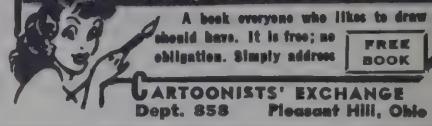
It's just my funny way of laughin'  
Yes, my funny way of laughin'  
Your leavin' didn't bother me  
It's just my funny way of laughin'  
Yes, my funny way of laughin'  
I'm really happy as can be.

If we meet on the street  
And a little bitty tear rolls down my cheek  
Please don't think it's because I'm blue  
Or that I'm still in love with you.

Remember the day you left our place  
And how the tears rolled down my face  
It wasn't because you were leavin' me  
I was happy because you were pleasing me.

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## ★ GOOD LUCK CHARM

AARON SCHROEDER WALLY GOLD

Uh huh huh, uh huh huh, uh huh huh,

oh yeah

Don't wanna four leaf clover

Don't wanna ol' horseshoe

Want your kiss

'Cause I just can't miss

W'th a good luck charm like you

Come on and be my little good luck

charm

Uh huh huh, you sweet delight

Wanna good luck charm hangin' on

my arm

To have (to have) to hold (to hold)

tonight

Uh huh huh, uh huh huh, uh huh huh,

uh tonight

Don't, yeah, uh huh huh, uh huh huh,

uh tonight

Don't wanna silver dollar

A rabbit's foot on a string

The happiness in your warm caress

No rabbit's foot can bring.

If I found a lucky penny

I'd toss it across the bay

Your love is worth all the gold on earth

No wonder that I say:

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## ★ UPTOWN

BARRY MANN CYNTHIA WEIL

He gets up each morning and he goes downtown

Where everyone's his boss

And he's lost in an angry land

He's a little man

But then he comes uptown each evening

To my tenement

Uptown where folks don't have to pay  
much rent

And when he's there with me

I can say that he's everything

Then he's tall, he don't crawl, he's  
a king

The world is sweet

It's at his feet when he's uptown

Downtown he's just one of a million

guys

He don't get no breaks

And he takes all they have to give

'Cause he's got to live

But then he comes uptown

Where he can hold his head up high

Uptown he knows I'll be standing by

And when I take his hand

There's no man that could put him  
down

Then he's tall, he don't crawl, he's

a king

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## ★ I CAN MEND YOUR BROKEN HEART

DON GIBSON

Shower you with kisses

Give you all my love

I can mend your broken heart

I could take you places

You'll forget about him

I can mend your broken heart.

You'll forget old mem'ries

And of the love you knew

Give me just the chance to do my part

I know you won't regret it

Come on now, let's start

'Cause I can mend your broken heart.

Yes, there's a new beginning

Come on now, let's start

I can mend your broken heart

You have been the loser

Play a losers part

But I can mend your broken heart.

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## ★ TOUCH ME

WILLIE NELSON

Touch me

Touch the hand of the man who once  
owned all the world

Touch me, touch the arms that once  
held all the charms of the world's  
sweetest girl

Touch me maybe someday you may  
need to know how it feels when  
you lose

So touch me then you'll know how  
you feel with the blues.

Watch me

Watch the eyes that have seen all the  
heartache and pain in the land  
And be thankful that you're happy tho'  
standing so close to the world's  
bluest man

Don't forget me take a good look at  
someone who's lost ev'rything he  
can lose

And touch me, then you'll know how  
you feel with the blues.

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## ★ LET'S LEAVE IT THAT WAY

BROOKS ARTHUR GLORIA SHAYNE

I know, you know, we're saying  
goodbye

We loved, we lost, there's no telling  
why

Remember the good times, what else  
can I say

There's no regrets, let's leave it that  
way

We laughed, we cried, it's over and  
done

We talked, we tried, but nobody won  
The pain and the heartache

We think it will stay

But the heart forgets, let's leave it  
that way

Those wonderful moments, suddenly  
they're gone

We're free to be lonely, as the years  
go on and on

No tears, no fuss, one kiss and I'll go  
But there's one thing that you'll  
never know

I'll love you forever the same as today  
But no regrets, let's leave it that way.

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(A Nevins-Kirshner Affiliate)

## ★ TAKE TIME

MEL TILLIS MARIJOHN WILKIN

Well, if you haven't found time to  
tell your girl

She's the sweetest little thing in  
this whole wide world

You'd better take time

You'd better take, take, take a little  
time

Well, if you haven't found time to hold  
her hand

And make her know she's got a  
precious man

You'd better take time

You'd better take, take, take a little  
time

For some Casanova's gonna come along  
And sing your girl a mighty, pretty  
love song

You'd better take time

You'd better take, take, take a little  
time

Well, if you haven't found time to  
kiss her lips

And make her little heart do a million  
flips

You'd better take time

You'd better take, take, take a little  
time

For some local yokel's gonna come  
right by

And you're gonna be wond'rin' why  
Why, why you didn't take time

You didn't take, take, take a little time.

© Copyright 1961 by Cedarwood Pub. Co.

Inc.

At nineteen, Carole King is a successful songwriter. This teenage Queen of Melody has already penned hot "Hit" tunes. How did she do it? We'll let her tell you.

I WRITE THE

Songs

You Sing

by Carole King



Sometimes I feel annoyed when people start complimenting me for being a teenage songwriter. Is it so surprising that a teenager should write songs? To me it seems to be the most natural thing in the world! What IS surprising, I suppose, is that a teenager should have her songs published and write hit tunes.

Maybe I was just lucky, but it seems to me there are probably a lot more teenage songwriters around who just haven't gotten the breaks I did.

I started out by organizing a vocal group at Madison High in Brooklyn. We needed material so I began writing our own songs. One day I decided to cut a record on a song called "Oh, Neil". And here's where "luck" came in.

Don Kirshner and Al Nevins of Aldon Music heard the song — one of my friends who knew them played it for them. They liked the song and contacted me. When I got to their office they had a contract waiting for me to sign. It was the big break, the break so many amateur songwriters reach for but never grasp — the dream come true.

It wasn't long before I began writing songs that a lot of the teenage stars recorded. Songs like "Will You Love Me Tomorrow", grooved by The Shirelles; "Take Good Care Of My Baby", with Bobby Vee; "Some Kind Of Wonderful", sung by Tony Orlando; and "Every Breath I Take", vocalist Gene Pitney. Let me add here that I collaborated with my husband, Gerald, on all of these songs.

I don't think too many people realize how important it is for a young songwriter to have someone with a thorough knowledge of the music business to work with. I guess I'm doubly fortunate, in this case, since it's my husband. Being very close to each other, naturally, we are able to work as a real team.

Unfortunately, it's not usually as easy for a teenager to break into the business as it was for me. You've got to stick with it and have faith in yourself. Try to find a singing group, a song stylist, or a good instrumental group who will record your songs. Sooner or later, someone will hear them, and if they have the beat, the appeal that the public wants, you'll be on your way.

In the near future, I feel certain that many more teenage tunesmiths will be writing songs that sell, just as I have done. For it's a young world in the music business, and the sound that clicks with the vast, teenage audience is the sound that sells.

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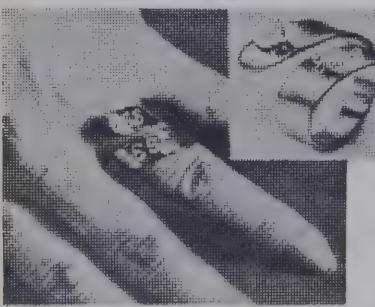
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## offbeat

HIT PARADER'S Pinnacle Pick . . . **ELLEN VAN VALEN.**

That's the name. Remember it. Who is she? A vocalist, a singer with a beat, with emotion, with a VOICE. No, Ellen's never grooved a hit disc. She's not big on TV or radio. But in our book she IS big. Big talent, big voice — STAR-BIG!

Ellen is a performer in the old tradition. She stands up and she sings — and you listen — and she takes your heart and molds it to the rhythm of her song.

Tender ballad, lowdown torch, schmaltz or a belting hot beat, Ellen's got it, she feels it and she makes you feel it, too.

This is a talent. This is HIT PARADER'S nomination for STAR-STUFF. Jerry Leiber and Mike Stoller, top tunesmiths ("Hound Dog", "Kansas City", "Charlie Brown", etc.) like her. Audiences love her. We do. You will, too.

I just caught her at Connecticut's Actor's Colony Inn. I saw her turn a crowd of bored cynics into sentimental slobs with the magic of her performance. Ellen lifted them out of their seats — as she does whenever she appears — caught them in the emotional web that only a star can weave around an audience.

Ellen's most recent appearances have been at the "500" Club, in Atlantic City, the Elegante, in Brooklyn, and the Actor's Colony Inn, Connecticut. She's toured Tokyo, Singapore, Bangkok and Korea. Coming up is an audition for Johnny Carson, replacement for Jack Paar on the Tonight show, and a recording date with Big Top Record Company.

That's Ellen van Valen, still reaching toward what lesser talents have achieved.

Ellen van Valen — spelled, B-I-G-T-I-M-E!

Mass exodus from New York and Hollywood by the record companies. Where? To, of all places, Nashville, Tenn. Southern hospitality, fried chicken, yams and country livin' good for the disc VIPS? Or maybe they're fast on the drawl. Every major recording company will take that Southern jaunt, sho' nuff.

Feminine Film Stars hitting the night club trail. They want to get that live-audience feel, to get back in touch with the people who buy the tickets at the box office. Vocalists, these glamor chicks (and chickens). Club dates supplement their incomes, too, and can bring color back to a fading star.

Percentage-wise the biggest record sales have been in the low priced bargain discs. Same beat as the higher quality commodity. But who needs quality and fidelity for some of the popular Twist and Rock 'n' Roll singers? All you need is the beat for your feet. Clarity would only spoil the vocal . . . ad nauseum.

The Twist is big abroad, but not like it is here. It doesn't pack them into the night clubs as it does in the U.S.A. We made it. We like it. We've got it. It's fun, it's an emotional escape valve, and it'll slim your waist and hipline. So . . . LET'S TWIST!

Rock 'n' Roll records have dropped into a hole. The single disc market in general is way off. Why? Because your favorite radio disc jockey shows aren't airing Rock 'n' Roll they way they used to. They're leaning toward more substantial stuff. Result! Como has a hit and Bennett has skyrocketed upward on the record charts, and the recording companies are shouting for sales that ain't. Stations aren't interested in record sales. They want listeners. But we think they'll listen to the disc companies when the shouting gets loud enough, and Rock 'n' Roll will swing back.

Joey Bishop not happy in his TV show series. The role's not in character for Joey. The boss-man, Danny Thomas, agrees. Result, a new deal for Joey come next season.



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8 TWISTS  
Set #17



HERE ARE THE TITLES SET #13  
1. The Twist 5. Never On Sunday  
2. My Heart Has a Mind of Its Own 6. So Sad  
3. Chain Gang 7. Kiddie Dreamin'  
4. Yogi

HERE ARE THE TITLES SET #14  
1. Lonesome Tonight 5. New Orleans  
2. Exodus 6. Woodland By Night  
3. Last Date 7. Many Years Ago  
4. He Will Break Your Heart 8. Come

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Here Are the Titles Set No. 8  
1. Unforgettable 5. Reville Rock  
2. Heartaches By the Number 6. It's Time To Cry  
3. I've Been Around 7. Baby Boy  
4. Uh! Oh! 8. Be My Guest

Here Are the Titles Set No. 9  
1. The Big Hurt 5. Pretty Blue Eyes  
2. El Paso 6. Running Bear  
3. Way Down Yonder In New Orleans 7. You Got What It Takes  
4. Among My Souvenirs 8. Village of St. Bernadette

HERE ARE THE TITLES SET #11  
1. Stairway to Heaven 5. Stock On You  
2. Green Fields 6. When You Wish Upon a Star  
3. Footsteps 7. Higher, Thither and Yon  
4. Sixteen Reasons 8. Higher, Thither  
5. Cradle of Love

HERE ARE THE TITLES SET #15  
1. Calcutta 5. Apache  
2. Surrender 6. Blue Moon  
3. Don't Worry 7. Think Twice  
4. Dedicated To The One You Love 8. Matusic

Here Are the Titles Set No. 10  
1. Theme From A Summer Place 5. Forever  
2. Beyond the Sea 6. Baby You're Got What It Takes  
3. Let It Be Me 7. Where or When  
4. Country Boy 8. Handy Man

HERE ARE THE TITLES SET #12  
1. Alley Oop 5. Tell Laura I Love Her  
2. I'm Sorry 6. Josephine  
3. Only the Lonely 7. Trouble in Paradise  
4. Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini 8. Please Help Me  
I'm Falling

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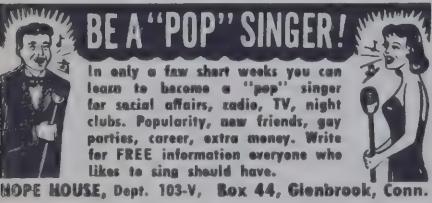
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## ★ SOLDIER BOY

FLORENCE GREEN LUTHER DIXON  
Soldier boy, oh, my little soldier boy  
I'll be true to you  
You were my first love  
And you'll be my last love  
I will never make you blue  
I'll be true to you  
In this whole world  
You can love but one girl  
Let me be that one girl  
For I'll be true to you  
Wherever you go  
My heart will follow  
I love you so, I'll be true to you  
Take my love with you  
To any port or foreign shore  
Darling, you must feel for sure  
I'll be true to you.  
Copyright 1961 by Ludix Publishing Co.

## ★ I CAN HEAR MY HEART BREAK

HARLAN HOWARD  
I'm surrounded by silence, tormented  
by dreams  
Tortured by sweet words that you  
didn't mean  
It's so still and it's this silence  
That I can't hardly take  
For I can hear, I can hear my heart  
break

Now, these arms are mighty lonesome  
Guess they're missing you  
And I have to admit it, honey  
I miss you too  
I sit here in this silence  
Half asleep, half awake  
And I can hear  
I can hear my heart break.  
Empty days without number  
Lonely nights I can't bear  
That old world's gone right on by me  
Who's to know, who's to care  
I keep listening for your footsteps  
Little sounds you used to make  
And I can hear  
I can hear my heart break.  
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## ★ TROUBLE'S BACK IN TOWN

DICK FLOOD  
Look who's coming down the street  
Big brown eyes and smile so sweet  
Uh-oh, trouble's back in town  
I feel a sad old memory  
Coming back to torture me  
Uh-oh, trouble's back in town  
Funny, she still looks the same  
Time has brought so little change  
Why did she turn up again  
Just when my heart was on the mend  
Wish I didn't love her so  
Better hide until she goes  
Uh-oh, trouble's back in town.  
Copyright 1961 by Sure-Fire Music Co., Inc.

## ★ WHAT ABOUT ME

DON GIBSON  
You're happy now it's plain to see  
You're not concerned with your old  
used to be  
You could at least show some sympathy  
You're happy, I see, what about me  
You passed me by with your head  
up high  
You've no regrets since we said  
goodbye  
You've got not heartaches or misery  
You're happy, I see, what about me  
What about me, what about me  
Those sweet words you said  
Were just words to deceive  
What about me, what about me  
I live with the promises you didn't  
keep  
Somewhat you may find your love untrue  
You'll feel the same way I feel  
about you  
You could at least show some sympathy  
You're happy, I see, what about me.  
Copyright 1960 by Acuff-Rose Pub.

## ★ LOVERS WHO WANDER

DION DI MUCCI ERNIE MARESCA  
When she kissed me, I was born  
Then she said goodbye  
Then I knew right away  
I was born to cry  
Now I'm happy and the joke's on her  
Because I've found that place  
For lovers who wander  
She took my love  
She said she was never comin' back  
My world and sky were all turnin'  
black  
Now I see the light, I'm wise to her  
'Cause I've found the place for lovers  
who wander  
I walked around thinkin' about her  
Never thought I could live without her  
She broke my heart  
I really showed it  
Look at me now, you'd never know it  
Now my story can be told with a  
smiling face  
I'm the luckiest guy in the human race  
All my lovin' dreams are gone for  
her  
Because I've found the place for lovers  
who wander.  
Copyright 1962 by Disal Music Corp.

## ★ BELONGING TO YOU

JOHN D. LOUDERMILK  
Ev'rybody in the whole wide world  
Belongs to something baby  
The boy scouts, girl scouts, B. P. O. E.  
Or the army and navy  
I hear that it's hard to get into the  
Elks  
But I could easily find myself  
Belonging, belonging to you  
Ev'rybody in the whole wide world  
Belongs to the United Nations  
Folks belong to the Saratoma, the  
U.S.O. and the Masons  
All of this is fine, you see  
But I'm more interested in baby  
Belonging, belonging to you  
I can't think of a single group  
That I had rather give all my time to  
Than that sweet little organization of  
you  
And you, and only you  
Ev'rybody in the whole wide world  
Belongs to that or this  
The A.F.O.L. or the P.T.A. or a fan  
club for Elvis  
I'm not crazy 'bout joining a club  
I'm just crazy 'bout wanting your love  
And belonging, belonging to you.  
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## ★ OUR FAVORITE MELODIES

BOB ELGIN RAY ROGERS  
WES FARRELL  
Just when I think I'm over you  
Just when I'm thru with being blue  
I pass the record store  
And coming thru the door  
I hear those golden melodies  
They're playing "Hit The Road, Jack"  
They're saying you'll come back  
They're saying "Take Good Care Of  
My Baby."  
I turn around and walk on home  
What can you do when you're alone  
Turn on the radio, and baby,  
Wouldn't you know  
I hear our fav'rite melodies  
They're playing "Goodbye Cruel  
World"  
They're saying "Hey, Little Girl"  
They're playing "Run To Him"  
My baby, "Run To Him"  
It makes no diff'rence what I do  
The songs they play remind me of you  
Can't seem to get away  
You haunt me night and day  
Each time they play our melodies  
They're saying I love you  
They're saying, hey, girl, it's true  
Please say you love me too, my baby  
Say you do, say you do, say you do.  
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# THIRTEEN GOING ON NINETEEN



13! Happy, happy, happy time. Stepping over the threshold to the miracle of TEEN. Do you feel any different — really? Of course you do! You have just entered a brand new, marvelous world, the universe of the teenager. It's as though you've walked down an interminable, narrow pas-

sage for long years and suddenly entered a big brilliant, glittering room where the sound of music swirls all around you with a big beating sound and you whirl to its rhythm as light as a feather in a spring breeze.

13! Yes, this is spring, this age, bubbling, frothy, romantic spring. A time for wing-trying, for wide-eyed expectancy, for new activity and for dreaming.

You're a teenager now—13, going on 19. From 12 to 13 seemed an interminable, impossible stretch of limitless time. You lived in a world of slow motion where time stood still, linked to the "child" past, still part of the "grubby" group. But once you become a teenager the whole world changes and the teen years march closely and 19 doesn't seem so far away.

13! So important a number! The beginning of so many wonderful things. The cute, so-much-more-grown-up clothes of the teenager, the "kook" hair-dos you can try, a lipstick, an eyebrow pencil, and perhaps high heels for the big, formal occasion.

13! And then there are BOYS! They are the things that wear trousers, have their hair cut short and are different from girls. But now you're a teen and overnight the word BOYS has changed in meaning. Now they are awkward, mysterious, but rather nice creatures that become increasingly more intriguing.

13! And you want to do all the things the other — the older — teenagers do. But don't be impatient. Don't rush too fast toward 19. Enjoy your new status. Watch the world unfold before you and bask in the newness of this happy time.

13! A time of big-eyed wondering. Wondering about yourself, the chemical changes that marvelous Mother Nature is performing within you, the outward, physical changes your mirror reveals, all pointing toward young maturity and womanhood. Wondering about boys and the men they become, and the mysteries of marriage and motherhood.

13! A dangerous age — if you allow it to be. The formation of thoughts and budding philosophies, of a way of life that can mold the future for better or worse. You question and receive answers but the answers can be distorted or only half-truth. Be wise in your selection of a mentor. Ask your mother, or a close relative whose wisdom you admire, your doctor, or your religious leader.

13! A time to begin the development of tastes in many spheres. A time to begin to prepare for the future — for 19. A time to start wading in the teenage social pool, to develop character and the wisdom to select the right companions.

13! Not all sweetness and roses, but every spring has its rain and the sun always shines tomorrow. Take advantage of all the wonder it offers you. Cherish it and make the most of it. 14, 15, 16, 17, 18 and 19 will be here, but 13 will never come again.

## ★ WALK ON WITH THE DUKE

R. WILLIAMS  
E. EDWARDS  
E. DIXON  
I. NAHAN  
C. CARTER

When I entered this town  
A stranger I came  
Nobody even knew my name  
I came down from the land of Earl  
Just to find myself another girl  
Who'll walk on with the Duke  
Hey, little girl  
With the blue dress on  
Oh, I want to take you  
Take you home  
So we can wed in the land of Earl  
Me and you against the world  
Come on, walk on with the Duke  
Yes, walk on with the Duke.  
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## ★ I CRY LIKE A BABY

LARRY KOLBER JACK KELLER

Ever since you went away with  
someone  
I sit at home alone each night just  
feelin' blue  
Wishin' that you never said that we  
were thru  
And hurtin' 'cause I'm still so much  
in love with you  
That's why I cry like a baby  
That's why my eyes are never dry  
That's why I cry like a baby  
Ever since the day you said your last  
goodbye.

Ev'ry time I close my eyes I see  
your face  
How it hurts to lose a love I can't  
replace  
I die each time I think of you in his  
embrace  
You're kissin' him with lips that I can  
almost taste.

I can see that I've got lonely nights  
in store  
I knew it just as soon as you walked  
out the door  
I wish that I could make it like it was  
before  
But what's the use, I know that you're  
not mine no more.  
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## ★ I NEVER DANCED BEFORE

FRED TOBIAS LEE POCKRISS

I remember at a lot of dances  
When the music was playin'  
I'd be holdin' someone close to me  
And it was heavin' just swayin'  
But now that I'm with you  
Out here on the floor  
I know, I know  
I never danced before  
Oh, my love, when I dance with you  
In my heart I hear  
The sweetest music, music  
Ev'ry shimmy, ev'ry twist  
And cha-cha that I did  
Till I found you  
Doesn't mean a single thing  
Now that my eager arms are around  
you  
Don't let the music stop  
I need it more and more  
'Cause now I know  
I never danced before  
Soft and tender as a rose in summer  
Is your cheek pressed on mine  
Ev'ry moment that I'm dancing with  
you  
Is a moment divine  
I want to spend my life  
Out here on the floor  
'Cause now I know  
I never danced before.  
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and the air

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Tasting forbidden fruit  
And too much in love to care  
What's to become of us  
I guess in my heart I know  
One of these times  
Your conscience will keep you home  
Here I'll be in this dim, dark corner  
Hopelessly loving you  
Waiting and crying alone.  
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## ★ I'M HANGING UP MY HEART FOR YOU

JOHN BERRY

DON COVAY

I'm gonna stop wasting time, honey  
Being a runaround  
Chasing after ev'ry little girl  
I'm just gonna take it easy, baby  
Tell you what I'm gonna do right now  
I'm hanging up my heart for you  
I'm gonna shake the reputation  
Out of being a ladies' man  
Gonna throw away my little black book  
Right now into the nearest trash can  
I'm just gonna push aside  
Ev'rything I used to do  
Because I'm hanging up my heart  
Right now, for you  
I wanna thank you, yes, I wanna thank  
you

For making me see the light  
Yes, and I wanna thank you  
Yes, I'm gonna thank you  
For the rest of my life  
And every, and every and every day  
I just wanna love you more and more  
Gonna be a one woman's man right now  
Baby, like never before  
And when all of it's over  
There's just one thing I'm gonna do  
I'm gonna hang up, hang up my heart  
for you  
Oh, yeah, I'm gonna be hanging up  
Hanging up my heart for you, ooh,  
ooh, ooh.

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## ★ COMFY 'N' COZY

WINFIELD SCOTT

OTIS BLACKWELL

Here we are in a warm embrace  
Cozy as kittens by a fireplace  
The lights are dim with a mellow glow  
The music's playing soft and low  
And ev'rything's rosy, comfy 'n' cozy  
Let's forget the whole world outside  
Nothing else matters, just you and I  
Let's unhook the ole telephone  
'Cause we just want to be all alone  
Ev'rything's rosy, comfy 'n' cozy  
Time to put another log on the  
fireplace

But I can't stand leaving your embrace  
Ev'rything's rosy, comfy 'n' cozy.  
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## ★ WHERE ARE YOU?

HAROLD ADAMSON

JIMMY MC HUGH

Where are you?  
Where have you gone without me?  
I thought you cared about me  
Where are you?  
Where's my heart?  
Where is the dream we started?  
I can't believe we're parted,  
Where are you?  
When we said goodbye, love  
What had we to gain?  
When I gave you my love  
Was it all in vain?  
All life through  
Must I go on pretending?  
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- 10. The Mountain's High
- 11. My True Story
- 12. Without You
- 13. Posion Ivy
- 14. Just Ask Your Heart
- 15. Put Your Head On My Shoulder
- 16. I'm Gonna Get Married
- 17. Sleep Walk
- 18. The Three Bells
- 19. Come Into My Heart
- 20. We Got Love
- 21. Heartaches By The Number
- 22. In The Mood
- 23. So Many Ways
- 24. Unforgettable
- 25. Why
- 26. Go Jimmy Go
- 27. Village Of St. Bernadette
- 28. Running Bear
- 29. Way Down Yonder
- 30. It's Time To Cry
- 31. Beyond The Sea
- 32. Where Or When
- 33. Let It Be Me
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- 48. Let The Little Girl Dance
- 49. Alley Oop
- 50. I'm Sorry
- 51. That's All You Gotta Do
- 52. Mule Skinner Blues
- 53. I'm Gettin' Better
- 54. Itay Bitay Bikini
- 55. Volare
- 56. All My Love
- 57. Dreamin'
- 58. Kiddio
- 59. Ta Ta
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- 61. You Talk Too Much
- 62. Georgia On My Mind
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- 64. Stay
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- 68. Ruby
- 69. Blue Tango
- 70. Will You Love Me Tomorrow
- 71. Rubber Ball
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- 73. Emotions
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- 75. Baby Sittin' Boogie
- 76. Where The Boys Are
- 77. Good Time Baby
- 78. Pony Time
- 79. I Don't Want To Cry
- 80. Please Love Me Forever
- 81. Asia Minor
- 82. Once Upon A Time
- 83. Blue Moon
- 84. Your One And Only Love
- 85. You Can Depend On Me
- 86. Some Kind Of Wonderful
- 87. Daddy's Home
- 88. The Continental Walk
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- 90. Runnin' Scared
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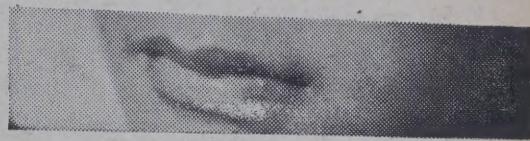
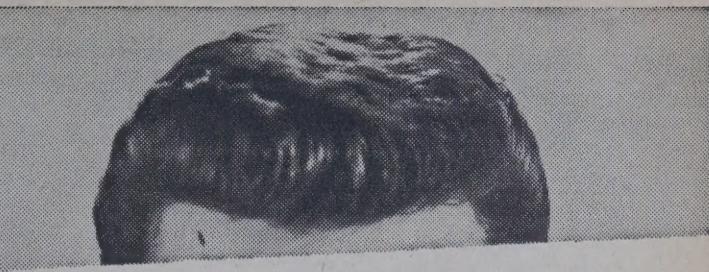
The man I marry will have the eyes of Fabian, the lips of Paul Anka, Dion's hair, the manly chest of Elvis Presley, the toe-tapping rhythm of Bobby Darin, the male appeal of George Maharis.

What's more, he'll be able to sing like all of them — according to my mood and his desire to please me. He'll be able to write love songs like Paul Anka. I'll be standing behind him as he dedicates a song each night to me. No one else will hear these songs, they'll be mine, as daily proof of his love for me.

The man I marry will have more money than Elvis, Anka, and Ricky Nelson combined. He'll own more beautiful cars than Elvis. And everything he owns, everything he is, will be mine. He'll buy me fur coats and trips around the world — we'll do more traveling than Anka ever did, we'll go to far away, exotic lands, and all people everywhere will know and adore my man. The man I marry will be strong and rebel-tough like Maharis. He'll always be by my side to protect me and keep me safe. When he holds me in his arms, I'll know the ecstasy of a Juliet, a Cleopatra, a Helen of Troy.

Sometimes I'll be the coy young wife. He'll have to chase me. I'll play hard to get, and when he finally catches me he'll look into my eyes with more passion and desire and adoration than Fabian or Anka or Presley could ever muster on screen or in real life.

The man I marry will be more gentle than Ricky Nelson,

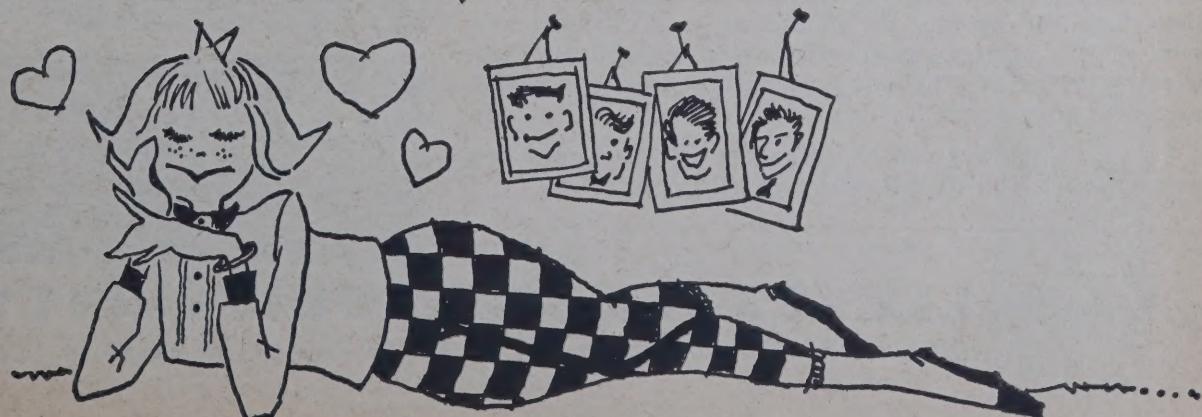


more suave than Bobby Darin. He'll bring me flowers every day, and little surprises so that I'll never get bored or depressed. Our life will be exciting, fabulous, fantastic. When my husband sings on the stage or in a night club or on television, he'll sing every song to me alone. And he'll get more applause and screams and whistles than Elvis ever got in his life. Girls will mob him and he'll smile and be gentlemanly but he won't really see them. I'll be waiting in my seat in the first row, and after he's finished singing, he'll walk straight up to me and bow before me like I'm his queen and he my servant.

How will I be able to stand it, it sounds so exciting, so unreal, so much like a dream. Yes, after all, that's what it is, you know — just a dream. And that's just what I want to keep it — a dream. For I know that reality can never be as wonderful as a dream. I know too, that someday I'll meet a boy who will mean everything to me and I won't care if he doesn't match the dream, for a dream can't hold you in its arms.

But, until that time comes I'll have my dream. I'll sit here, alone in my room where I hide my secret thoughts, and I'll look at the lovely pictures of my favorite stars on the wall and I'll sigh and close my eyes and dream —

the man I marry will have the eyes of Fabian, the lips of . . .





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## STENOTYPE

- Home Management Course

Age.....

County.....

State.....

# If you had mailed this coupon a year ago, your salary could be way up too!



## WHY NOT MAIL IT TODAY?

Look at these enthusiastic letters. Have you ever seen anything like them? There are hundreds and hundreds more that pour in from LaSalle students week after week, month after month, year after year.

Do you know that many students report up to 56% pay increases even before completing their LaSalle training?

All LaSalle students have one ambition in common—to get out of the ranks of the untrained and earn big money, prestige and security in a key job. Isn't that your goal too?

Without interfering with your present work—and by devoting only a little of your spare time—you too can qualify rapidly for a profitable career of your choice through LaSalle home study. The cost is surprisingly low.

LaSalle has been an acknowledged leader in home education for 53 years. It has provided training in business, high school, and technical subjects for more than 1,000,000 ambitious men and women. Its distinguished faculty includes some of the country's most outstanding authorities. That is why your LaSalle diploma is a credential recognized and respected everywhere.

Check the subject you are interested in—then send the coupon above for FREE booklet. No obligation.

"My salary has increased 400% as a direct result of my LaSalle studies"

Rudolph Urbatis,  
Port Chester, N.Y.



"Salary more than doubled since enrolling"

William T. Black,  
Canoga Park, Calif.

"Income has increased 100 per cent since graduation"

James E. Yonning,  
Manhattan, Kansas



"Salary in little over 3 years increased \$3,000.00"

Dale E. Updegraff,  
Richmond, Ind.



# LA SALLE EXTENSION UNIVERSITY

An Accredited Correspondence Institution • 417 So. Dearborn St., Chicago 5, Ill.

Are YOU  
SKINNY  
like I was?

a sickly  
skeleton who  
developed a  
streamlined  
physique and  
great physical  
endurance



**SKINNY OR FAT, 15, 20, 30 OR 40 YEARS OF AGE**  
Just RUSH me your LAST CHANCE COUPON below with YOUR NAME and ADDRESS ON IT  
and I'll show YOU absolutely FREE  
**How to GAIN UP TO 50 LBS. OF MIGHTY MUSCLES!**

or LOSE up to 50 LBS. of UGLY, DANGEROUS FAT

And Become a REAL HE-MAN like MANY THOUSANDS of My Pupils in 10 Minutes of FUN a Day

Yes! I'll Show You By My Quick,  
Easy Methods How To

**ADD POWERFUL NEW  
INCHES OF MUSCLES  
around YOUR ARMS,  
CHEST, LEGS, etc.**

**How to IMPROVE YOUR  
HE-MAN LOOKS 100%.**

**How to BECOME A WINNING ATHLETE  
IN ALL POPULAR SPORTS.**

**How to BEAT ANY BULLY.**

**How to DO FEATS of STRENGTH.**

**How to be a WINNER in EVERYTHING  
YOU TACKLE.**

**YES!** Your Success Story Can Soon be like John Sill and thousands of my pupils. Think of it — a skinny weakling like you became a MAGNIFICENT MR. MUSCLES — won a BIG SILVER TROPHY, his name, accomplishments engraved on it and \$100. A few weeks before, everybody picked on John, too weak to fight for his rights. TODAY everybody admires John's movie star build, he-man STRENGTH, his mighty ARMS, heroic CHEST, slender WAIST, rock-like TORSO, broad manly BACK, wide military SHOULDERS, new popularity with the BOYS and GIRLS. His winning drive in ALL SPORTS, his energy at work and studies.

**NO!** I don't care how skinny or flabby you are, if you are in your teens, twenties or thirties, I'll show you in just 10 thrilling minutes a day in your home, you can make yourself over by the easy, quick method I turned myself from a wreck to a tower of strength and endurance.

**YES!** YOU'LL ADD INCH upon INCH of MIGHTY MUSCLES to YOUR ARMS, YOU'LL DEEPEN YOUR CHEST, BROADEN YOUR BACK and SHOULDERS. From HEAD to HEELS you'll gain SIZE, POWER, LIGHTNING SPEED, ENDURANCE. You'll become the SUCCESSFUL HE-MAN in LOOKS and ACTS — a WINNER in EVERYTHING, athletics, business, studies.

**DEVELOP YOUR 520 MUSCLES  
BY THE GREATEST METHOD!**

Friend, I traveled the world, studying every secret to PERFECTLY develop your body. My "5-Way Progressive Natural Power Method".

IS TESTED-  
PROVED by hundreds of  
thousands LIKE YOU! SAVE  
YEARS, hundreds of DOL-  
LARS! Do as movie stars,  
champions — John Sill, Jim  
Norman, Tony Pascarella —  
did! Mail coupon NOW!

Pick the  
kind of  
BODY YOU  
WANT  
Check All Your  
Needs —

**MAIL THE COUPON TO ME NOW** (before it is too late)  
and I'll Send You FREE these

as John Sill and the others did

**5 AMAZING PICTURE-PACKED TEST COURSES**

PLUS BOOK OF PHOTOS OF FAMOUS STRONG  
MEN ONCE WEAK LIKE YOU



MILLIONS were sold at \$1.00. Send for them ALL  
FREE. Mail Coupon BEFORE IT IS TOO LATE!

I GAINED  
**60 LBS.**  
OF SHAPELY  
MIGHTY  
MUSCLES

This Can Be  
YOU in a  
Short  
Time!

**BEFORE**  
Mailing  
Coupon  
I was a  
125 lb.  
6 ft.  
skinny  
weakling

says JOHN SILL

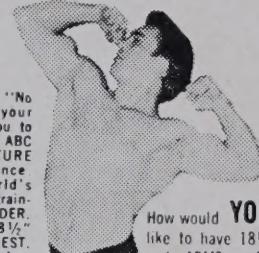
I added 7 inches to  
MY CHEST, 3½ IN-  
CHES to EACH ARM.  
No, Pal! You don't  
have to be a chick-  
en-chested skinny  
weakling like I was  
only a few weeks  
ago.



**AFTER**

Mailing  
Coupon  
185 lb.  
HEAD-TO-  
TOE HE-MAN  
POPULAR  
ATHLETE  
You can  
be, too!

This now MAGNIFICENT, MODERN HERCULES,  
26 yr. old  
teacher,  
Wm. Butler,



says to YOU, "No  
matter WHAT your  
age, I advise you to  
SEND for the ABC  
WONDER PICTURE  
COURSES at once.  
Under the World's  
greatest home training  
BODY BUILDER.  
I now have 18½"  
ARMS, a 52" CHEST.  
my STRENGTH has  
greatly improved. So  
have my sports. I have won titles  
like "Mr. Virginian," "Mr. State  
Y.M.C.A.," etc.

How would YOU  
like to have 18½"  
inch ARMS, a 52"  
inch CHEST like  
this ABC pupil  
NOW HAS?

I BROKE A  
WORLD'S  
STRENGTH  
RECORD!

**JIM NORMAN**  
became Athlete of  
the Year. Lifted  
the front End of a 2700 lb.  
Car. Quit being a bak-of-  
bones weakling like I was.  
In 10 minutes of fun a day,  
A.B.C. CAN DO FOR ME! I  
ALL HE DID FOR ME! I  
gained 25 TERRIFIC LBS.  
of HANDSOME POWER-  
PACKED MUSCLES.



**AFTER**  
mailing  
coupon  
below—  
like  
you do  
NOW.

**AMERICAN BODY BUILDING CLUB, DEPT. HP-28, GREAT NECK, NEW YORK**

Mail me FREE all 5 WORLD FAMOUS STRENGTH TEST COURSES,  
including PHOTO BOOK of FAMOUS STRONG MEN, once weaklings,  
now famous Strong Men, and How to Become one of Them.

I enclose 10c for mailing and handling.  
I am under no other obligation.  
I'm checking everything I need to give me the kind of body I want.  
 I want to gain \_\_\_\_ lbs. (fill in).  Triple my strength.  
 I want to streamline my body, get rid of flabby fat.  
 I want to add inches of muscle to my  ARMS  CHEST  
 SHOULDERS  POWERFUL LEGS  SLIM WAIST  
 I want to become a winning athlete.  I want new pep.  
NAME \_\_\_\_\_ AGE \_\_\_\_\_

DO NOT MAIL COUPON IF UNDER 14 YEARS OF AGE.

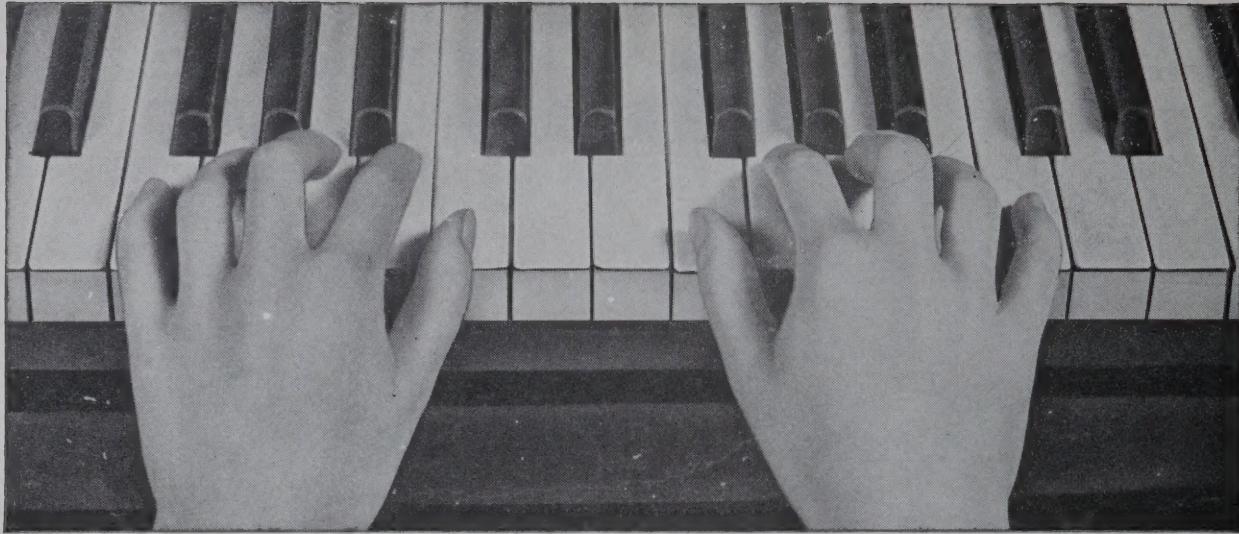
ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

ZONE \_\_\_\_\_ STATE \_\_\_\_\_

**FREE**

Sports,  
Self-  
defense,  
Strong-man  
Stunts  
Courses  
Apparatus.  
Let me  
know how  
to get these  
FREE!



# Millions Have Music in Their Fingers—and Don't Know It!

*Maybe you always thought you didn't have enough "talent" to play your favorite instrument. But this famous course makes it easy as A-B-C to learn. Just tell us which instrument you'd love to play — piano, guitar, accordion, violin, etc.*

MOST people can play a musical instrument — but DON'T REALIZE IT. This astonishing fact has been proved again and again since 1898 by the oldest and largest institution of its kind in America — the U.S. School of Music. During that time over 1,000,000 people have taken up this fa-

mous way to learn music at home. Most of them didn't know a single note of music when they started. Many doubted that they could ever learn. Yet today there are U.S. School of Music students everywhere — housewives, farmers, typists, business and professional men, etc. — joyously entertaining themselves and others by playing.

## Why Not Join Them?

Now how about you? Wouldn't you like to find yourself playing your favorite instrument so well — and so soon — that your friends will be amazed? Not just "picking out a tune" — but really playing all your favorite pieces easily and confidently . . . by note!

Imagine what good times that would mean. The new

friends you would meet. The exciting invitations that would pour in upon you. The fun you would get out of your leisure hours. The deep-down happiness of putting such an accomplishment into your life.

## Some Things To Forget About

Forget about special "talent" — if you can read plain English and hum a tune, you can learn to play. Forget about tiresome exercises and scales — you learn by playing delightful little pieces right from the start. Forget about "having the time" — you learn in the spare time of your own choosing; free from the rigid schedule imposed by a teacher. And you can forget about expense too — for your lessons cost only about a TENTH what you'd pay for a private teacher.

## FREE BOOK

Mailing the coupon places you under no obligation — and no salesman will call. You will receive our free illustrated book describing this famous course. So mail coupon now. Don't delay putting this wonderful accomplishment into your life. **U.S. SCHOOL OF MUSIC, STUDIO 28, Port Washington, N.Y.** (Special Reduced Prices on instruments to our students.)

## These Delighted People Never Dreamed They Could Play — Until We Showed Them How!

### Masters Many Tunes in First 3 Weeks

"I was able to play many pieces of popular tunes in the first 3 weeks. My family and friends certainly were surprised. I play for social functions and dances, etc. Your Course has opened the door to popularity and a wider circle of friends."

—Peter H. Kozyra, Manitoba, Canada.



### More Than Proud

"I enjoyed every step of the way. My friends can't get over the improvement I made in a short time. More than proud to have been one of your students."

—Helen Prevas, New Castle, Del.



### Progresses Rapidly

"I just want to tell you how much I enjoy your lessons and how rapidly I am progressing. The lessons are so simple, anyone can understand them; I have learned to play by note in just a little more than a month."

—Andrew Schneider, Hanna, Wyoming.



- Piano
- Guitar
- Steel Guitar
- Violin
- Piano Accordion
- Saxophone
- Trumpet, Cornet
- Pipe, Electronic, Reed Organ
- Tenor Banjo
- Ukulele
- Clarinet
- Trombone
- Mandolin

### U.S. SCHOOL OF MUSIC Studio 28, Port Washington, N.Y.

I am interested in learning to play, particularly the instrument checked at left. Please send me your free illustrated booklet, "Now You Can Learn Music In Your Own Home." NO SALESMAN IS TO CALL.

Do you have the instrument? .....

Mr. ....  
Mrs. ....  
Miss .... (Please Print Carefully)

Address.....

City ..... State..... (Insert Zone Number, If Any)

NOTE:  If you are under 16 years of age check here for booklet "A."

